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A COMPLETE HANDBOOK

TO THE

NAPLES MUSEUM.

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OPINIONS OF THE PRESS.

THE ATHENÆUM, Aug. 25, 1883.

"I BEG, however, at this season of the year, when people are beginning to spread over the Continent, to recommend 'A Complete Handbook' (and the best handbook we have ever had) 'of the National Museum of Naples.' The original work is by the Curator of the Museum; but an English edition, which has rapidly run through three editions, has been prepared by Mr. E. Neville Rolfe, B.A. With Mr. Rolfe it has been purely a labour of love. He spent the whole of last summer in Naples in order to complete it, and the additions and explanations he has given are so clear and useful, that with this book in his hand, the English reader may wander over the Museum alone, without the necessity of consulting any one on the spot. The publishers are Messrs. Clowes & Sons, Stamford Street and Charing Cross."—H. W.

"This new Guide is the best ever published on the subject."—*American Register.*

"Mr. Rolfe's excellent handbook."—*Daily Telegraph.*

A COMPLETE HANDBOOK

TO THE

NAPLES MUSEUM,

ACCORDING TO

THE NEW ARRANGEMENT.

WITH PLANS AND HISTORICAL SKETCH OF THE BUILDING, AND AN APPENDIX RELATIVE TO POMPEII AND HERCULANEUM.

BY

DOMENICO MONACO,

CURATOR OF THE MUSEUM;

ENGLISH EDITOR

E. NEVILLE ROLFE, ESQ., B.A.,

HEACHAM HALL, ENGLAND.

FOURTH EDITION.

LONDON:

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1886.

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THE GETTY CENTER
LIBRARY

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This edition is very much more ample than the former one, and will, we hope, approve itself to archæologists more even than its predecessor has done; at the same time we have felt that the work is too complete for the ordinary traveller, and accordingly we have marked the principal specimens with a dagger to enable him to identify them in a visit of a few hours.

For my own part I desire to thank numerous kind correspondents, many of them much better versed in these matters than myself, who have pointed out errors in the former work, and have suggested improvements for the present edition. Especially am I indebted to Mr. Charles T. Gatty, F.S.A., whose suggestions have been extremely valuable.

I have acknowledged as far as possible the quotations taken from other writers, and for the assistance of students I have added a list of the principal books consulted in the course of the compilation of the work.

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The Bourbons of Naples enriched this magnificent store of antiquities by purchases, and by the addition of such collections as those of Noia, Albani, Vivenzio, Arditi, Poli, &c. They also declared the Museum to be their private property, independent of the Crown, and gave it the name of the *Real Museo Borbonico.*

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The Museum contains more than one hundred and thirteen thousand specimens, from an inspection of which the most casual visitor may derive a clear idea of the manners and customs of the ancients, as well as of the high civilisation and luxury to which they had attained.

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THE Museum is open to the public from 10 A.M. to 4 P.M. daily, from November 1st to April 30th, and from 9 A.M. to 3 P.M. the rest of the year.

Entrance, 1 franc; children half-price. Free on Sundays from 10 to 1.

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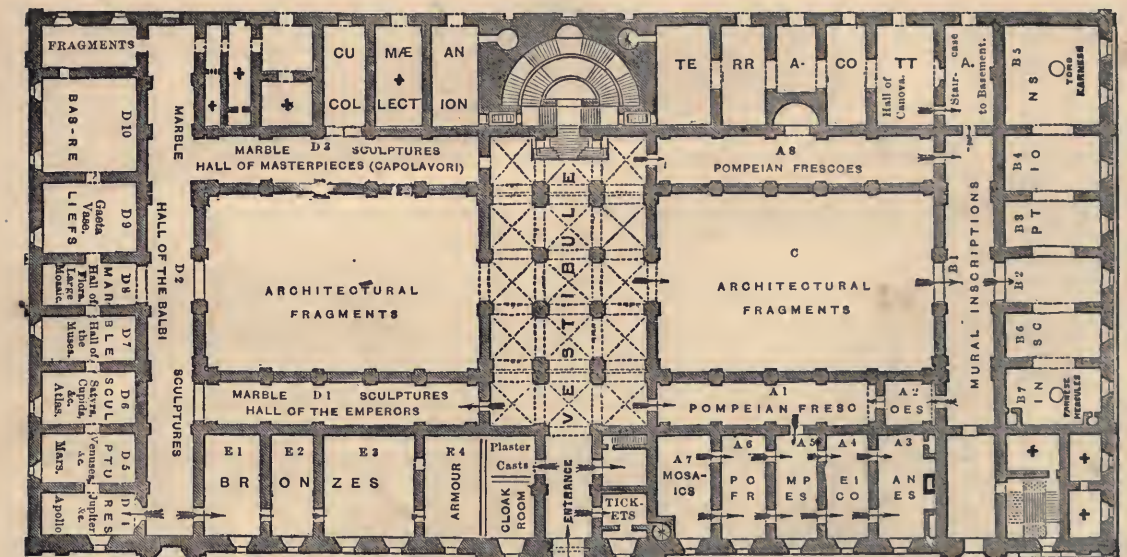

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HANDBOOK

TO THE

NAPLES MUSEUM.

THE GREAT HALL.

Twelve marble slabs recording the history of the building.

Sixteen ancient *cipollino* columns. (*Sant' Agata dei Goti.*)

ON THE RIGHT,

ALEXANDER SEVERUS. Colossal statue in marble. (*F.*)

Four statues of Roman Consuls. (*Herculaneum.*)

*FLORA. A colossal statue gracefully draped. (*Farnese.*)

ON THE STAIRCASE,

Marble statues representing (5976) the Ocean (5977) the Nile, a lion, and two Venuses. (*Farnese.*)

ON THE LEFT,

*GENIUS of the Roman people. Colossal statue. (*F.*)

Four Statues of Roman Consuls. (*Herculaneum.*)

URANIA. Colossal statue. (*Pompey's theatre, Rome*).

GROUND FLOOR—RIGHT.

ANCIENT FRESCOES.

This fine collection of upwards of one thousand paintings, taken from the walls of Pompeii and Herculaneum

and Stabiæ forms one of the chief attractions of the Museum.

The pictures represent various historical and mythological scenes from the ancient poems and legends, as well as many domestic incidents, which have served to throw a flood of light upon the manners and customs of the Romans; and though they are frequently incorrect in drawing, the freedom of their execution, the harmony of the grouping, the ease of pose, and the power of expression, are scarcely surpassed by the best painters of our own day.

It is probable that most of these paintings were taken from traditions of famous pictures of the old Greek times, and served to a great extent the purpose of books in recording the ancient myths with which every educated Roman was expected to be familiar.

When first discovered, the pictures are as bright as though they had been painted yesterday, but they fade more or less with exposure, perhaps according to the colours employed in their execution, or perhaps according to the special nature of the volcanic ash in which they have been buried. They were painted upon the plaster of the walls, the last coat of which we learn from Vitruvius was composed of a cement made of powdered marble, upon which the pictures were painted while it was still wet, so that they became actually incorporated into the wall itself.

We describe the most important of them. The compartments are numbered in Roman numerals on the cornices of the respective halls.

FIRST HALL (*Corridor*).

COMPARTMENT IX.

ON THE RIGHT.

8598. The centre represents a Faun kissing the hand of a Bacchante. Above: still life, fish, game, a purse, a papyrus with seal, an inkstand and a pen. (*H. of Diomede, Pompeii.*)

COMPARTMENT VIII.

8594. A large painting from the house of Pansa the Ædile, Pompeii, representing fish and game.

COMPARTMENT IV.

Other mural paintings of arabesques, galleys, and ornaments, chiefly from the Temple of Isis, Pompeii.

Continuing straight on, we come to the

SECOND HALL.

A large number of small pictures representing game, fish, and still life, for the decoration of dining-rooms. (*P.* and *H.*)

COMPARTMENT XI.

8645. A glass water bottle, admirably executed, and a dish of figs, among which are a gold and a silver coin. (*P.*)

COMPARTMENT XIII.

8750. QUAILS pecking ears of corn and millet. (*P.*)
8759. GAZELLES and ducks, admirably executed. (*P.*)
8760. PEACOCK perched on a trellis work. (*P.*)

COMPARTMENT XIV.

*8791. CARICATURE. A parrot drawing a go-cart driven by a grasshopper. A satire on the stronger being driven by the weaker. 1 ft. 5 × 8 in. (*Herculaneum.*)

Some have referred this to the influence of Seneca over Nero; others, with more reason, have seen in the grasshopper the famous witch "Locusta," who provided Nero with the poison to murder Britannicus, and supplied the Roman ladies with the means of getting rid of their husbands.

8795. Panther fighting a snake at the foot of some steps upon which lie sundry symbols of Bacchus. (*P.*)

Returning to the first corridor, we enter the

SOUTH HALLS.

THIRD HALL.

COMPARTMENT XV.

On the left,

8834. Flora. A small painting of a girl picking flowers. Much admired.

Several pictures exhibiting legends of Apollo.

8846. Apollo, Chiron, and Æsculapius. The artist has brought together in this picture the three inventors of medicine. The Centaur Chiron is in the middle, holding a sprig of rue in his hand. He was the legendary doctor of men and horses. Apollo his pupil is on the left, and on the right Æsculapius seated by the tripod reflecting upon the science of his predecessors. (1857. *Pompeii.*)

8847. Melpomene, a flying figure, bearing a club and holding a mask. (*Pompeii.*)

COMPARTMENT XVI.

From 8850 to 8855. Tritons and sea-monsters. (*Stabiæ.*)

COMPARTMENT XVII.

8859. Nereid. A nymph borne by a sea-horse. She lies on the back of the animal, holding on by its neck. The attitude is graceful, and the nude figure well drawn. (*Stabiæ.*)

8864. Hylas, carried off by the nymphs while he was taking water from the river Ascanius. Beyond: Hercules seeking his friend in the wood. (*Pompeii.*)

8870. Nereid. A nymph lying on a sea-panther with a fish's tail: her figure is symmetrical, and the whole composition is skilful. (April 1760. *Stabiæ.*)

Here are two table cases containing pigments in pots as found in a colourman's at Pompeii. Specimens of these colours were analysed by Sir Humphry Davy, who pronounced them in all respects similar to modern pigments.

COMPARTMENTS XVIII. AND XIX.

BELOW THE WINDOW,

8889 and 8896. PHRYXUS and HELLE. The latter falling into the waves, from the ram which carried her, is raising her arms imploring assistance from her brother Phryxus, who is exerting himself to save her. (*Pompeii.*)

*8898. THE THREE PARTS OF THE ANCIENT WORLD, *Europe*, *Asia*, and *Africa*. Europe, without attributes, is seated on a throne, covered with a conical canopy, held by a woman in the background who is thought to represent a fourth continent of which the Greeks may have suspected the existence. On her right, Africa as a negress holding a tusk. On the other side, Asia, having a head-dress of elephant scalp. In the distance, behind these three figures, is a ship under full sail, typical of the means whereby these continents were united. 3 ft. 7 × 4 ft. 2. (*Pompeii.*)

COMPARTMENT XX.

8905. Rites of Ceres. An acolyte leads a wild boar towards the lighted altar. On each side stands the *Camillus* (or assistant to the sacrificers), with a *rhyton* (or libation cup) and a small pail in his hand, celebrating the deity, while the officiating priest plays on the tibia and strikes a cymbal with his foot. In the centre a priestess. Below the sacred serpents. (*Pompeii.*)

Pictures of this kind usually formed the reredos of household altars. They are interesting as showing the use of the *rhyton* in pouring libations.

COMPARTMENTS XXI. AND XXII.

8919 *et seq.* Rites of Isis and Osiris and other paintings relating to the Egyptian Cult as introduced into Italy. These pictures are extremely interesting, and are believed to be unique. (*Pompeii.*)

COMPARTMENT XXIV.

8968. SOPHONISBA supported by Masinissa holding the poison cup in her hand. At her feet Scipio admiring her heroism. (*Pompeii.*)

109751. THEFT OF THE PALLADIUM. The scene is laid in front of the Doric temple of Pallas at Troy. The sacred

fire is burning on a large altar in the foreground. The column with a funereal urn on the right is thought to indicate the sepulchre of Hector. The painting represents two groups of figures, each of which bore its name, though the inscriptions have now almost disappeared. The left group shows Odysseus (ΟΔΥCCЄΥC) bearded, wearing the pileus, a red chlamys and sandals. He bears off the Palladium in his left, and with his right makes a gesture of silence. Diomede (ΔΙΟΜΗΔΗC) with a lion's skin on his head is behind him. Helen (ΕΛΕΝΗ) veiled and wearing a violet chiton points towards the group on the right. Behind her Æthra (ΑΙΘΡΑ) her confidante, also veiled and represented as youthful, contrary to classic tradition. The group on the right represents a Priestess (ΙC) (ἱερις) with a torch and dishevelled hair raising the alarm. A youth in Trojan costume (ΥΠΗΡΕΤΥC) seizes her by the waist. The painter clearly intended to convey the idea, that Odysseus was enabled to carry out the theft through the treachery of one of the employés of the temple. (1870. *Pompeii.*)

Æneas brought this sacred relic from Troy to Rome, instituted the Vestal Virgins to take care of it, and for centuries the sacred fire was always kept burning before it.

COMPARTMENT XXVI.

8976. Medea with a sheathed sword. A picture remarkable for the expression of the face and its admirable preservation. (*Pompeii.*)

Herr Donner thinks that this figure originally formed part of a large painting, comprehending no doubt the children and the pedagogue, and Dr. Dyer comments that the attitude betrays indecision better than the picture beneath.

*8977. Medea meditating the murder of her two children, and drawing a sword. The children, unconscious of their impending fate, are playing at knuckle-bones. An old man in a doorway looking on. A very famous picture. (4 ft. × 3 ft. 3.) (*Pompeii.*)

Medea was a celebrated magician, who married Jason, after assisting him to obtain the golden fleece. She subsequently became jealous of the love of Jason for Glauce, and to revenge herself slew his two sons before his eyes, and escaped from him through the air on a chariot drawn by winged dragons.

COMPARTMENT XXVII.

8980. MELEAGER and ATALANTA, the former seated with two hounds and two spears, and his foot upon a stone, near which lies the Calydonian boar. Atalanta charmingly painted, and two youths are hard by. Behind Meleager a statue of Diana. (*Pompeii.*)

FOURTH HALL.

COMPARTMENT XXVIII.

8984. The CYCLOPS Polyphemus with his three eyes, sitting by the sea-shore upon a rock, receiving a tablet from Galatea brought by a Cupid on a dolphin. (*H.*)

Galatea was a sea-nymph who was passionately loved by the Cyclops Polyphemus, whose addresses she rejected in favour of those of Acis, a Sicilian shepherd, whom she loved devotedly.

8991. Death of PERDIX, a carpenter who invented the geometrical compass, and was murdered by his uncle Dædalus. The picture represents the murder in the workshop, with apprentices sawing and planing. It is painted on the plane of a catafalque carried by four bearers. (*Pompeii.*)

8992. HERCULES and OMPHALE. A fine picture. The hero leans playfully on the neck of a bearded man, while a Cupid blows a flageolet in his face. On the left, among other figures, Omphale, looking on severely, with a club in her hand. (*H. of Lucretius, Pompeii.*)

COMPARTMENT XXIX.

8997–8. PERSEUS and ANDROMEDA. This fine painting shows Perseus refusing to show Andromeda the head of the Gorgon. He subsequently held it over a running stream that she might see its reflection, and thus gratified her curiosity and saved her from the malevolence of the Medusa. On the left, the sea monster from which Perseus delivered Andromeda. (June 1760. *Pompeii.*)

COMPARTMENT XXX.

9000. HERCULES sprawling on the ground and teased by Cupids. Two of them are sawing up his club. Three very elegant girls in the background. (*Pompeii.*)

9001. HERCULES delivering Dejanira from the Centaur Nessus. Observe the method of harnessing the horses. (*Pompeii.*)

COMPARTMENT XXXI.

9006. HERCULES bringing Eurystheus the live wild boar of Erymanthus. Below, Eurystheus hiding himself in a brazen vessel. (*Pompeii.*)

*9008. TELEPHUS FED BY THE HIND. He is sucking the hind, who turns her head to caress him. Hercules, with his attributes and crowned with ivy, looks at him frowningly. A winged genius alights beside him, her head crowned with olive, and points out Telephus to his father. On a rock Ceres crowned with flowers, the protecting goddess of the forsaken boy. Near her a basket of grapes and pomegranates; a merry Faun is behind her, holding a panpipe in his hand. Hercules has at his side an eagle and a lion. 7 ft. × 6 ft. (*Herculaneum.*)

I know nothing that gives the impression of mastery over material so completely as this painting, and yet this is not the work of a celebrated artist, and it is three hundred years or more later than Apelles. We remain lost in wonder as to what the works of the great period of Greek Art must have been. (*Poynter.*)

Telephus was the legendary King of Mysia and a son of Hercules. He was exposed in his infancy on Mount Parnassus, but his life was preserved by a doe which suckled him. He married Laodice, a daughter of Priam; fought against the Greeks, and was mortally wounded by Achilles, who cured him with the rust of his spear at the request of Ulysses, who knew that Troy could not be taken without the assistance of one of the sons of Hercules. From motives of gratitude Telephus joined the Greeks, and fought against his own father-in-law.

9009. ÆNEAS leaning on his spear with an expression of suffering, has his arm round Iulus who is weeping. A surgeon kneels before him and is picking up a lacerated artery in his thigh with a forceps. Other warriors stand by and Venus appears with a sprig of rue. (*Pompeii.*)

9010. THE TROJAN HORSE gaily caparisoned is being dragged through the city walls. Laocoon and Cassandra on the left, and in the background the Trojans with lighted torches. (1761. *Pompeii.*)

COMPARTMENT XXXII.

9012. HERCULES STRANGLING THE SERPENTS. Alcmene having given birth to twins (Hercules and Iphicles, the former Jupiter's son and the second her husband Amphitryon's), Juno became jealous of her; and to revenge herself upon her rival, sent two serpents to the boys' cradle. Iphicles was afraid of them, but Hercules went to meet and kill them.

In the centre Hercules strangling the serpents. Behind him Alcmene, raising her right arm. On one side Jupiter seated and drawing his sword; on the other Amphitryon clasping Iphicles in his arms. (*Herc.*)

See Theocritus, idyll 24, Ἡρακλίσκος. The whole idyll refers to this incident. See also Pindar, Nem. 433. These describe Alcmene as clasping Iphicles to her breast while Amphitryon wraps up Hercules in his blanket.

Opposite.

DOMESTIC SCENES AND PORTRAITS.

COMPARTMENT XXXIII.

Sundry small paintings, representing domestic scenes.

9018. A lady sketching a Bacchus, with a boy and two women in the room; a very graceful picture. (*H. of the Surgeon, P.*)

This painting is remarkable for the picture in an "Oxford frame" which leans against the statue—showing that the ancients had easel pictures as well as mural paintings. Above the statue is a picture (also in an Oxford frame) hanging on the wall. There are two other examples in this collection. See Comp. XXX. No. 9000.

9022. THE TIRING OF THE BRIDE. A maid dressing the hair of a fashionable lady. Two young ladies looking on. (*Herculaneum.*)

Juvenal, Sat. vi. 488, describes pathetically how poor Psecas was flogged with ox-hide thongs for putting one of her mistress's curls out of place.

9023. A lady tuning a lyre to the same pitch as another that lies beside her. Other ladies listening. (*Pompeii.*)

This picture is often described as a lady playing two instruments at once, but we are inclined to think our description more probable.

9024. Man and woman seated on a couch. Before them, an elegant tripod with drinking vessels. The man is drinking wine from a *rhyton*. The woman wears her hair in a net. (*Herculaneum.*)

The description of the Mosaics is on p. 19. *We leave them for a moment to complete our notice of the frescoes.*

COMPARTMENT XXXIV.

9026–7. Orestes recognised by Iphigenia. When Orestes and Pylades were seized by King Thoas, Iphigenia was ordered to sacrifice them to Diana. She promised one of them his life if he would take a letter for her to Greece. Pylades undertook the mission, and discovered that the letter was addressed to Orestes who was her brother. An explanation took place, which is represented in these pictures. (*Herculaneum.*)

COMPARTMENT XXXV.

Pictures representing the ancient drama.

9034. Replica of comic Mosaic by Dioscorides. (*P.*)

COMPARTMENT XXXVI.

*9040. Carità Romana. Cimon in prison saved from starvation by his daughter Perone. 3 ft. × 2 ft. (*Pompeii.*)

9041. Hippolytus scorning Phædra. (*P.*)

9042. Punishment of Dirce (see page 28). (*P.*)

COMPARTMENT XXXVII.

9046–7. Ariadne deserted by Theseus. (*Pompeii.*)

*9043 and 9049. Theseus in Crete. Very fine pictures. In the centre, Theseus with his knotted stick; around him, the young Athenians who had been sent to be devoured by the Minotaur, expressing gratitude for their rescue. One kisses his hands, another his feet; while the bull-headed monster lies dead at the entrance of the labyrinth. (1739. *H.*)

Theseus, King of Athens and son of Ægeus, was one of the most celebrated heroes of antiquity, and the legends of his prowess are very numerous.

He was sent to Crete among the seven youths whom the Athenians contributed annually to be devoured by the Minotaur.

By the assistance of Ariadne (who gave him a clue to the labyrinth) he slew the monster and sailed from Crete with

Ariadne and the youths he had rescued. He was driven by the winds to Naxos, where he basely abandoned Ariadne, and returned to Athens, which he entered with black sails, thus causing the suicide of Ægeus, who thought the expedition had been unsuccessful.

9044. Eurytion the Centaur kissing the hand of Pirithous, who holds a sceptre in his left. In anticipation of the marriage of Hippodamia, the Centaur and his followers bring wedding presents to the bride and bridegroom. Eurytion tried subsequently to carry off Hippodamia from the wedding feast, and was slain by Pirithous. (*H.*)

COMPARTMENT XXXVIII.

Contains sketches of Pompeian street life, roughly drawn, but extremely interesting.

9058. PAQUIUS PROCULUS and his wife, in the same frame. She holds stylus and tablets, and he a roll of papyrus. Above this picture, and as a type of their conjugal love, was a small painting of Cupid and Psyche (see Comp. XLVI. No. 9195) kissing each other. An inscription in the house of Proculus tells us that he was a baker, and that thanks to his popularity with the Pompeians, he was raised to the dignity of Magistrate (*Duumvir juri dicundo*). (*Pompeii.*)

9066. A SCHOOLMASTER flogging his pupil, who is "horsed" on the back of another boy, while a third holds his feet. Three others are studying tablets placed on their knees, and others lean against the columns. (*P.*)

9069. The FORUM. A woman buying cloth. On the left, a seller of tools and bronze vases. (*Pompeii.*)

9071. A Baker's shop. (*Pompeii.*)

9084. SAPPHO (?). This pretty portrait has been named without authority after the Lesbian poetess. She is in an attitude of meditation, with stylus and tablets. (*H.*)

9088. Venus at her toilet. (*Stabiæ.*)

9089. ÆNEAS, Anchises, and Ascanius flying from Troy. All have dogs' heads—a caricature. (*Stabiæ.*)

9097. SILENCE. A girl with her finger to her lips. (*S.*)

9098 *et seq.* Grotesque dwarfs. (*Stabiæ.*)

Dwarfs were employed by the Romans as jesters, to give amusement at banquets and processions (Propert. iv. 8, 41;

Lamprid. Alex. Severus, 34: "Nanos et nanas et moriones populo donavit.") Artists often used dwarf figures of men and animals to set off the principal figures by contrast.

COMPARTMENT XXXIX.

LEGENDS OF ACHILLES,

†9104. Achilles drawing his sword. A fragment. (*P.*)

†9105, BRISEIS. Achilles on a luxurious chair before his tent, with sword and sceptre addresses the two heralds of Agamemnon (Talthybius and Eurybates) who have come to demand Briseis, one of whom wears a helmet and bears a spear; the other a steel cap, and the caduceus of peace. Achilles looks proud and passionate. His friend Patroclus leads out the girl, who is weeping bitterly and drying her tears with her veil. See Homer, Il. 1, 318, where the incident is beautifully described. (*House of the Tragic Poet, Pompeii.*)

9106. A BLIND BEGGAR, led by a dog, asking alms of a lady. Thought to represent Ulysses and Penelope. (*Pompeii.*)

9108. Briseis embarking for Greece. (*P.*)

*9109. CHIRON and ACHILLES. The Centaur Chiron seated on his hind legs. He wears a beard, his shoulders are covered with a skin, and his left hand is stretched out to touch the lyre of Achilles, who is looking affectionately at his master. (1739. *Herculaneum.*)

A more glowing expression of absorbed interest in a face radiant with youth and life it would be impossible to imagine. (*Poynter.*)

9110. ACHILLES in the palace of Lycomedes detected by Ulysses, who, disguised as a pedlar, offers arms for sale. Achilles, though dressed as a girl, seizes the arms and thus discloses his identity to Ulysses. This picture is thought to be a tradition of that by Polygnotus in the *Stoa* of the Acropolis; Lycomedes, the lovely Deidamia, Ajax, and two warriors, a helmet, mirror, and vase make up the picture. 4 ft. 7 × 3 ft. (*Pompeii.*)

COMPARTMENT XL.

9111. ORESTES and PYLADES. Their hands are tied behind them. A female figure in the background. In the centre a lighted altar and a large vase, and on the right, King Thoas interrogating his prisoners. (1740. *H.*)

*9112. IPHIGENIA. The Greek fleet having been detained by a storm, Chalcas ordered Agamemnon to sacrifice his daughter. She was accordingly taken to Aulis (*Negropont*), on pretence of marrying her to Achilles, and at the moment of sacrifice was saved by Diana, who substituted a stag in her place and took her to Tauris, where she became a priestess. 4 ft. 8×4 ft. 6. (1825. *House of the Tragic Poet, Pompeii.*)

This painting is so imperfect that the painter has forgotten to finish the legs of Iphigenia, where they should appear on the further side of the personage who is carrying her to sacrifice (*Poynter*).

This picture has a special historical interest. Parrhasius and Timanthes, two Greek painters (B.C. 400), had a competition at Athens, which was decided in favour of Timanthes, who chose for his subject the sacrifice of Iphigenia, and expressed the agony of Agamemnon by concealing it, just as the Pompeian painter has done. The judges awarded him the prize because he had followed the true principle of Greek art, that nothing but the beautiful should be painted, and the agony of a father was beyond dignity of expression.

The legend of Iphigenia may have been a corruption of the sacrifice of Isaac and of the story of Jephthah's daughter.

Crossing the room we first entered, we find, on the right :

COMPARTMENT XLI.

*9118 to 21. ROPE DANCERS (*funambuli*). These celebrated pictures exhibit a great variety of feats on the tight rope, performed by Satyrs. (1749. *H. of Frugi, P.*)

See also Compartment XLIV. No. 9163.

Opposite,

COMPARTMENT XLII.

9130 *et seq.* Centaurs of both sexes. 12×9 in.

*9133. A FEMALE Centaur embracing the young man whom she carries, giving him a thyrsus with garlands.

*A CENTAUR bearing a thyrsus with a tambourine, teaching a youth to play the lyre.

*A FEMALE Centaur playing the lyre and striking a cymbal against another held by a young man who clings to her.

*A CENTAUR, with his hands tied, bearing a beautiful nude Bacchante, who urges him with the thyrsus.

Nothing can exceed the vigour with which these groups are painted. (*H. of Frugi, Pompeii.*)

FIFTH HALL.

COMPARTMENT XLV.

ON THE LEFT,

*9180. THE SALE OF LOVES. A celebrated little painting representing Penia the nurse of love, who has just taken a Cupid from the cage and holds him by the wings. He stretches out his arms to Venus who sits opposite to him, and who already has a liberated Cupid between her knees. A third Cupid frets in the cage. Behind Venus is Peitho (*Persuasion*) touching the shoulder of the goddess to influence her choice. 8×11 in. (1758. *Stabiæ.*)

9176 *et seq.* SPORTING GENII, gracefully painted, hunting, fishing, playing and working. Perhaps allegorical of Love, which finds its way into all the pursuits of life. (*H.*)

9181. Exquisite head of Venus. (*Pompeii.*)

COMPARTMENT XLVI.

9195. CUPID and PSYCHE kissing. See No. 9058. (*P.*)

9202. WEDDING OF ZEPHYRUS. A nude goddess on a rock holds the end of a veil which floats in the air. Zephyrus descends from the sky, with large wings and wreathed with flowers, led by two Cupids. In the foreground Flora asleep, with her head in the lap of a winged Genius. A Cupid is uncovering her. (1827. *Pompeii.*)

9210. THRONES of Mars and Venus. The helmet and shield indicate Mars. Venus is suggested by a dove on a cushion, which a Genius is about to crown with myrtle while another Genius holds a sceptre in his hand. (*Pompeii.*)

COMPARTMENT XLVII.

9231 and 9236. THE THREE GRACES. Two small but tasteful pictures. (1814. *Pompeii.*)

COMPARTMENT XLVIII.

9241. DIANA and ACTÆON. (*Pompeii.*)

9246–7. DIANA and ENDYMION. A Cupid conducts Diana, who walks on tiptoe not to awake her lover, her floating veil revealing the beauty of her person. The young hunter asleep against a stone, holding his hunting spears. (*Herculaneum.*)

COMPARTMENT XLIX.

9248. Mars and Venus. Mars about to embrace Venus, who wears a gold chain and bangles on her wrists and ankles. Two Cupids at play, with the sword and helmet of the god, occupy the foreground. (*Pompeii.*)

9257. Venus and Urania. Venus on the left has just punished the Cupid at her side and loaded him with fetters. Another Cupid behind Urania's chair, in a derisive attitude: "Il lui fait les cornes." Very charming. (*Pompeii.*)

This gesture is in daily use among the Neapolitans to ward off ill luck and the evil eye.

COMPARTMENTS L. AND LI.

By the window,

9262. Pan and Cupid fighting. Pan as a small Satyr seizes Cupid by his left wing, while the former grasps the right shoulder of Pan with his tiny hand. Silenus stands over them holding a palm branch for the victor. Bacchus seated on a rock with his thyrsus is looking on. Behind him Venus much obliterated. (1747. *H.*)

A similar picture found at Pompeii in 1876 has beneath it a Greek epigram, the style and diction of which perhaps indicate that these pictures are traditions of a Pergamese original. We have been favoured with the following happy version of the epigram by the Rev. F. D. Morice, of Rugby, the talented author of "Pindar in English Verse."

Fearless with Pan here wrestles Love! His mother,
With labouring breast misdoubts her, "which shall win?"
Sturdy is Pan and strong: but then—that other,
That winged rogue, Love—so cunning! Strength gives in!

9266. Fragments of beautiful execution.

9270. Bacchus in the arms of Silenus, who is seated and holds up the infant towards a bunch of grapes held out to him by a nymph. Two girls by a tree in the background. Mercury seated playing a lyre on the right, a leopard tearing a tambourine and a crouched ass in the foreground. (1747. *H.*)

9278. Ariadne and Bacchus. Ariadne asleep, her head on the knee of a winged Genius. Cupid seizing the opportunity of the flight of Theseus leads Bacchus to the sleeper. On the left a Faun pulling Silenus up the hill. The Retinue of Bacchus in the background. (1748. *H.*)

COMPARTMENT LIII.

*9295 *et seq.* DANCING GIRLS. (*H. of Frugi. Pompeii.*) These thirteen figures are really Bacchantes. Their execution is admirable.

Two are dancing and joining hands, one plays the tambourine, another the cymbals, another bears a vase of fruits; two are crowned with ears of corn, another holds a sceptre and a flowering branch.

9298. A flying figure of the same style but in a larger size, completely draped, bearing a tambourine and cymbals, and crowned with ivy.

SIXTH HALL.

COMPARTMENT LVIII.

ON THE LEFT,

9350. MERCURY receiving money to convey a soul across the Styx.

9352 *et seq.* ETRUSCAN PAINTINGS of very great antiquity, taken from a tomb. (*Ruvo.*)

COMPARTMENT LIX.

9359 to 64. ETRUSCAN PAINTINGS. These ancient paintings are very remarkable indeed for their spirited drawing and excellent colouring. They represent warriors returning from an expedition, and were probably painted not later than 500 B.C. Mural paintings of this date are mentioned by the prophet Ezekiel, viii. 10. (*Pæstum.*)

COMPARTMENT LX.

9382 *et seq.* Several pictures of Narcissus admiring his reflection in the water. (*Pompeii.*)

COMPARTMENTS LXI. TO LXVII.

Several pretty landscapes of pagodas, lakes, temples, villas, etc. (*P. and H.*)

The ancients did not excel in landscape painting on account of their ignorance of perspective, and used it merely for decorative purposes.

Compartment LXIV. contains some single figure paintings of Mercury, Bacchus, and Ceres.

COMPARTMENT LXVIII.

9519 to 9521. THE SEVEN DAYS OF THE WEEK. These medallions represent the planets which rule the days of the week. APOLLO (*Sunday*) with mantle and whip. DIANA (*Monday*) with sceptre. MARS (*Tuesday*) in armour. MERCURY (*Wednesday*) with winged cap. JUPITER (*Thursday*). VENUS (*Friday*), and SATURN (*Saturday*) with a cap on his head and a scythe in his hand. (*Pompeii.*)

4529. THETIS PREPARING ARMS FOR ACHILLES. Thetis is seated, and her likeness reflected in the shield which is held up by two men. On the left Vulcan embossing a helmet. (*Pompeii.*)

COMPARTMENT LXIX.

BY THE WINDOW,

9539. APOLLO and MARSYAS. Apollo wearing the crown of a conqueror, is seated with a Muse at his side. Marsyas, condemned to be flayed alive, is bound to a tree; his flutes have been thrown at his feet. A minion of Apollo is approaching, holding in his hand a knife to execute the sentence. (*Herculaneum.*)

*9546. LEDA and the Swan. (*Pompeii.*)

Jupiter assumed the form of a swan, and persuaded Venus to assume that of an eagle, and to pursue him. He took refuge in the arms of Leda, who was bathing in the Eurotas, and who subsequently became the mother of the twins Castor and Pollux.

COMPARTMENT LXXI.

9553. JUPITER seated on the clouds crowned with oak-leaves and surrounded by his attributes; thunderbolts, a sceptre, an eagle and the rainbow. Cupid at his side with his arm round his neck. (*Herculaneum.*)

9558. Io taken to Egypt. She has horns on her forehead and is borne by the Nile personified. She is welcomed by Isis, who has a serpent round her arm. Mercury and another figure in the background. On the left Harpocrates with a snake (*Naia coluber*), and in the foreground a crocodile. A sphinx is seen on a pedestal. (*Pompeii.*)

9559. The wedding of Jupiter and Juno. A fine picture boldly executed. (*House of the Tragic Poet, Pompeii.*)

PAINTINGS ON MARBLE.

COMPARTMENT LXXII.

Pliny states that Zeuxis painted in white lines upon a black ground, and that the ancients painted in monochrome with vermilion, but that in his day this method had fallen into disuse. These paintings are of the character described, and are believed to be unique. Nos. 9560 to 9564 were found in the House of the Papyri at Herculaneum, in 1749.

*9560. THESEUS slaying the Centaur Eurytion, who is endeavouring to carry off Hippodamia from the Nuptial banquet. 1 ft. 8 × 1 ft. 1. (*H.*)

9561. Very much obliterated. In the centre a small figure of a goddess on a column. On the right a seated male figure scarcely distinguishable; behind him a graceful female figure with her left hand on his shoulder, and pointing with her right to a young Bacchus who leans against an ass on the left. A tree in the background. (*H.*)

9562. This is the only signed painting of antiquity, and bears in its left corner, ΑΛΕΧΑΝΔΡΟΣ ΑΘΗΝΑΙΟΣ ΕΓΡΑΨΕΝ "Painted by Alexander of Athens," an artist of whom nothing is known. It is a beautiful little painting, representing the five daughters of Niobe playing at knuckle bones, each girl having her name painted beside her: ΛΗΤΩ Latona, ΝΙΟΒΗ Niobe, ΦΟΙΒΗ Phœbe, ΑΓΛΑΙΗ Aglaia, and ΙΛΙΑΙΡΑ Hilearia. 1 ft. 5 × 1 ft. 3. (*H.*)

9563. Three actors with masks. 1 ft. 6 × 1 ft. 1. (*H.*)

9564. A QUADRIGA AT FULL GALLOP. (*H.*)

109370. NIOBE (her face of charming expression) clasping her youngest child to her bosom, the child having been already wounded in the left thigh. On the right the old nurse raising the lifeless body of another child. A handsome Doric temple in the background. This picture has been painted with green, red, violet, and several shades of yellow. The lower part of it is seriously damaged. (1872. *Pompeii.*)

MOSAICS.

Mosaic pavement was first introduced into Italy by Sulla, about B.C. 80, and he ordered the floor of the Temple of Fortune at Prænestе to be made of mosaic.

IN THE CENTRE, ON THE FLOOR,

STRENGTH CONQUERED BY LOVE. A magnificent mosaic of a lion chained to a rock, with two Cupids deriding him. On each side, a woman seated. In the background a female figure with vase and thyrsus. The border is an elaborate cable pattern in several colours. (*H. of the Centaur, Pompeii.*)

A fine key pattern polychrome mosaic from *Pompeii.*

TO THE LEFT OF THE WINDOW,

9978. SKELETON, with a vase in each hand. (*H.*)

The Romans brought a skeleton to table after meals, to incite to gluttony, on the principle of "*Dum vivimus vivamus*:" "Let us eat and drink, for to-morrow we die."

109679. A COMIC MASK. (*Pompeii.*)

9977–9. SPIRITED BACCHIC SACRIFICES, inlaid in marble.

*9980. A FRANCOLIN PARTRIDGE stealing a jewel from an open basket. 10 in. × 1 in. (*Pompeii.*)

9981. HARPY. Represented from the waist upwards as a woman with wings; her legs are those of a bird. She carries a vase in her right hand, and with her left steadies a basket which she carries on her head. A Cupid carrying a cup flies after her, and she is preceded by a bird flying towards a tree. (*Herculaneum.*)

109982. ALLEGORY OF HUMAN LIFE, found in the *tablinum* of the House of the Tanners at Pompeii. The square placed in the form of the letter A indicates the Greek "*Alpha*," the beginning of all things, as in Rev. i. 11. This is supported by a spear and purple drapery to signify youth on the one side, and a staff and wallet to indicate age on the other; while the skull represents death, the butterfly the soul, and the wheel the changes and chances of human life. (*Pompeii.*)

*9982. AFTER THE COCK-FIGHT. In the centre of this picture are two game-cocks, one bleeding and vanquished, the other victorious. The owner of the vanquished bird

and his attendant are weeping, while the owner of the winner and his servant bear a garland and palm-branch for the victorious bird. 1 ft. 6 × 1 ft. 5. (*Pompeii.*)

109687. Mask of Silenus. (1873. *Pompeii.*)

9983. Ducks plucking lotus flowers. (*Pompeii.*)

9984. A Mountain Deity. A youthful god seated on a rock, holding a sceptre in his left hand, pours water from a vase in the centre of the picture, with his right. Two companions are with him. (*Herculaneum.*)

*9985. A Comic Scene. Representing three actors playing on the tambourine, cymbals and double tibia, a dwarf behind holds a horn in his hand. The two figures on the right are dancing. This is one of the finest pieces in the collection, being full of action and life. (We have drawn attention to a copy of it in fresco. Comp. xxxv.) (*P.*)

It is thought probable that all these mosaics are reproductions of paintings. In the left corner is the inscription ΔΙΟΣΚΟΥΡΙΔΗΣ ΣΑΜΙΟΣ ΕΠΟΙΗΣΕ "Made by Dioscorides of Samos." (1762. *Pompeii.*)

9986. Choragium, the "green room" of the ancient stage. An elderly Choragus is seated and posing two actors who are intended to represent Satyrs. One of the masks not yet in use is intended for Silenus, the other (a beardless one) for Bacchus. An attendant is putting a loose robe upon an actor in the background, whose mask lies on the table. An ivy-crowned female is playing the double tibia, and an attendant stands behind. (1826. *H. of the Tragic Poet, Pompeii.*)

9987. A Comic Scene by Dioscorides. Signed in the left top corner. Masked actors at table. (1747. *Pompeii.*)

9988. Lycurgus flying from a panther, who defends a Bacchante. An attendant of Bacchus in the background is threatening him. (*H.*)

9989. Bacchus. A mosaic on a blue background. The god is leaning against a rock, with his thyrsus and cantharus. (*H.*)

Beneath the window,

9990. The Nile. A magnificent mosaic, representing the sacred Ibis, a hippopotamus, a crocodile, ducks, lotus flowers, and (in the left corner) a mongoose fighting a cobra. (*Temple of Isis, Pompeii.*)

On the next wall,

9992. Three Parrots perched on the edge of a bowl with water in it, watched by a cat. (*Pompeii.*)

109371. Three Ducks and four Fishes. (*Pompeii.*)

9991. Acratus on a Panther. Group representing a panther in a graceful attitude, covered with a small chlamys, wearing a garland of vine leaves and grapes, treading a thyrsus under his feet, and ridden by a charming winged Genius crowned with ivy, holding a red cord as a bridle-rein in his left hand, and a cup to his lips with his right. Around is a mosaic border of fruits and flowers intertwined with eight tragic masks. This again is surrounded by another border. One can hardly believe that this beautiful work of art was made to be walked upon, and formed part of a pavement. (*H. of the Faun, Pompeii.*)

109678. Female figure in *giallo antico*, with bangles on her arms, leaning against a pillar. (1873. *Pompeii.*)

*9993. A Kitten killing a Chicken. Below, a stream upon which are two ducks eating lotus flowers, and upon the near bank a group of water-wagtails and shell-fish, and some small fish hung by the gills upon a reed. This mosaic is much admired for the style of its work and its bright colouring. Square 1 ft. 10. (*House of the Faun, Pompeii.*)

This mosaic shows that the Romans had domesticated both the cat and the fowl. The cat was a sacred animal in Egypt, is often found mummified, and frequently represented on the monuments.

It is nowhere mentioned in the Bible, and only once in the Apocrypha (Baruch vi. 22), where it is spoken of as an inhabitant of heathen temples. Interesting details on the archæology of the cat will be found in Lenormant, 'La Grande Grèce,' vol. i. p. 97. The fowl is never mentioned in the Old Testament, nor do we find any representation of it on the Egyptian monuments. It seems possible therefore that it was introduced into Palestine by the Romans.

*9994. A festoon of flowers, fruits, and leaves, wreathed upon two comic masks. This superb mosaic formed the threshold of the *House of the Faun, Pompeii.* 9 ft. 6 × 1 ft. 9.

9995–6. Columns made of concrete, and covered with designs and figures in glass mosaic. The bases and

capitals are adorned with shells, and the execution of the mosaic is much admired. (*House in the Street of the Tombs, P.*)

*9997. Fishes. A large panel representing various kinds of fish, all caught to this day in the bay of Naples. The central group shows an octopus fighting a crawfish. The large fish in the foreground is known by the name of "Spinola," and is one of the best of the local fish. The red mullet, lamprey, prawn, shrimp, and the delicious bivalve known by the name "Vongola" are represented among many others, while a kingfisher on the left is darting from a rock upon his prey. The border of this mosaic is of surpassing beauty. It consists of flowers and leaves, among which hide birds, snails, and graceful Cupids. Square 3 ft. 10. (*House of the Faun, Pompeii.*)

9998–9. Water-Birds. (*Pompeii.*)

10000–1. Two mosaic columns. (*Pompeii.*)

*10002. A dog chained, with the motto "Cave canem" (*Beware of the dog*). This spirited mosaic was found at the entrance of the house of the Tragic Poet, Pompeii. 5 ft. 4×4 ft. 5.

Petronius (Sat. xviii.) describes a painting of this subject in the house of a friend at Rome, whose walls were decorated with scenes from Homer, just as those of the house of the Tragic Poet were. The Odyssey mentions the dogs in silver and gold found by Ulysses at the gates of the palace of Alcinous.

10003. Dwarf feeding two game-cocks, and holding a palm branch out to one of them. (*Pompeii.*)

The wall opposite the window,

9037. Black dog on a chain. (*H. of Orpheus, P.*)

10004. The Three Graces. (*Baiæ.*)

The three Graces, Aglaia, Thalia, and Euphrosyne, were daughters of Venus and Jupiter. They were looked upon as emblems of kindness and innocence, and were worshipped in common with the Muses.

10007. Wedding of Neptune and Amphitrite. They are seated in a car drawn by Tritons playing the *tibia* and the lyre, and surrounded by the mythical courtiers of

Neptune, who is wrapped in a mantle and bears his trident. His bride wears a tiara and has a Cupid beside her. A design of leaves surrounds the picture. (1870. *P.*)

10008. LARGE NICHE for a fountain. (*Herculaneum.*)

ABOVE,

10005. PHRYXUS and HELLE, the latter falling from the ram into the water. The colouring is splendid. (*H.*)

10006. Spirited fragment representing a young man drawing his sword to attack an older man, who is seated before him, and who prepares to defend himself. A female figure in the background.

LARGE BLACK AND WHITE MOSAIC, with head of Medusa in the centre. The upper panel represents a vessel moored by her stern to a quay; a boat is rowing away from her. The lower panel represents a city gate and a palm-tree. (1879. *P.*)

LAST WALL,

10012–13. TWO CANDELABRA on blue ground, with panel in red representing Cupid wounding a deer. (*P.*)

10008 and 11. Sirens with green fish-tails.

10010. A BOXER armed with the "CÆSTUS," a loaded boxing glove or "knuckle-duster," used in Roman prize-fights (Virg. Æn. v. 379). Beneath, a game-cock with a pine cone and a head of garlic, of wonderful execution. (*Herculaneum.*)

10014. NICHE for a fountain; beneath, a cock and pomegranates. (*Herculaneum.*)

10018 *et seq.* THESEUS and the Minotaur. Beautiful renderings of this favourite subject. (*Pompeii.*)

Returning to the corridor, the passage on the right leads to the Halls of Inscriptions, and of the Farnese Bull.

MURAL INSCRIPTIONS.

Before the days of printing, all important public acts and documents were recorded by inscriptions. If a new law was promulgated, it was inscribed on stone or metal, and erected in a public place that all might read it, and that anyone who wished might copy it. Hence the priceless value of the collection before us, for its records instruct us in the laws and religion of the ancients, their

gods, heroes, politicians, governors, and their dead. From them also we get an idea of the habits of private life, and trace the civilization of Etruscans, Greeks, and Romans; nor is the persecution of the primitive Christians unrecorded by them.

The inscriptions are written with those abbreviations which make it difficult for any but an expert to read them, but the student will find most of them set out in the well-known work of Professor Fiorelli.

Inscriptions in red on white, and *graffiti*. (*Pompeii.*)

Two lofty columns of *cipollino* with pseudo-archaic inscriptions, found near the tomb of *Cæcilia Metella*, and carried to the Farnese gardens in the sixteenth century.

Neoptolemus bearing Astyanax. Colossal statue.

Tiberius. A colossal marble statue. (*Farnese.*)

HALL OF THE FARNESE BULL.

Fixed to the wall.

The Heraclean Tables. Of these two celebrated oblong bronze tables, the larger (2481) is written on both sides, bearing on the obverse an inscription in Greek, and on the reverse, another in Latin. The former dating about 300 B.C., consists of some decrees of the municipality of Heraclea, near Tarentum, defining the grounds consecrated to Dionysius and Athene, a part of which had in course of time been annexed by private individuals; it sets out minutely the revenues of the temple, and what was to be paid by the tenants of the land; the latter contains the *Lex Julia Municipalis*, published in 46 B.C. by Julius Cæsar to regulate the Italian Municipalities, and is therefore the fundamental document of this part of Roman Law.

This table is composed of two pieces joined together in the same frame. They were found at different times in 1735, near the river Acalandro in Calabria.

2480. This table was found with the preceding one, and is written in Greek on one side only.

On the right in the first recess,

*2541. A sun-dial in the form of a concave hemisphere. The hours are marked on it by radiating lines. The present gnomon is a restoration. The Oscan inscription

informs us that Mara Atinius, Mara's son, Quæstor by decree of the Senate, had this sun-dial erected with money arising from fines, probably levied for infractions of the rules of the palæstrum or court in which gymnastics were performed at the baths. (*Stabian Baths, P.*)

The first recorded sun-dial at Rome was said to have been brought from Southern Italy by Papirius Cursor, about B.C. 293, but as it was not set for the latitude of Rome it gave the time incorrectly. The use of the sun-dial must have spread very rapidly, as many have been found in various parts of Italy.

2542. OSCAN Inscription. "Vibius Vinixius, the son of Mara, Quæstor of Pompeii, built this Palæstrum with money which Vibius Adiranus, the son of Vibius, left by his will to the youth of Pompeii." (*Pompeii.*)

ON THE WALLS NEAR THE HERCULES,

Two square bronze plates, found at the foot of the *Tarpeian rock*, among the ruins of the Temple of Saturn.

2638. This plate, beginning "C. Antonius M. F. Gn. Cornelius," &c., is the *Lex Antonia*, or the decree confirming the independence of a city called *Termessus Major.*

2637. This plate begins with the words "Principium fuit pro tribu," and is a fragment of the *Lex Cornelia de viginti quæstoribus*, or magistrates of finances.

The Roman number VIII. engraved in the upper part shows it to be the eighth table of this law.

These two tablets are pierced with holes by which they were fastened to the wall.

4064–7–8. Roman milestones.

4680. A touching epitaph by a Pompeian to his wife, "who had never grieved him except by her death."

8659. SHAFT of a remarkable column in greenish *cipollino* marble, bearing three Latin decrees in bronze. (*Rome.*)

* THE FARNESE HERCULES.

This colossal statue is one of the most celebrated of antiquity. It was made by Glycon of Athens according to the inscription under the club, "ΓΛΥΚΩΝ ΑΘΗΝΑΙΟC ΕΠΟΙΕΙ," though many have thought the inscription to be a forgery, because Glycon is unknown as a sculptor, and was

not therefore likely to have produced a statue which the Athenians prized so much as to reproduce it upon their coins. The god is resting on his club, after taking the apples of the Hesperides which he holds behind him in his right hand. The smallness of the head indicates the school of Lysippus.

The statue was brought by Caracalla from Athens to Rome, was found in his baths in 1540, and brought to Naples in 1786. When found it was without legs, and Cardinal Farnese had them restored by *Della Porta*, Michael Angelo having declined the commission, saying he was not worthy to make so much as a finger for so noble a statue. In 1560 the ancient legs were found in a well of the Villa Borghese, and were restored to the statue, while the legs made by Della Porta were placed in the museum of the Villa. One half of the fore-arm, the left hand, and eyes are in plaster. (Height, 9 ft. 9 in.) (*Farnese.*)

NEAR THE LAST WINDOW,

2636. A bronze PLATE (*opisthografon*). It is in Latin and is a part of the law of the Tribune *Servilius*, called *lex repetundarum*, referring to the illicit fees of lawyers; on the reverse is the Agrarian law for the division of lands subsequent to the time of the *Gracchi*.

*2132. A RUSTIC CALENDAR. Its form is cubical. It is divided vertically into columns, three upon each face of the cube. Reading these columns downwards, we find on the top the sign of the zodiac, below this the name of the month and the number of days in it, the day upon which the *Nones* fell, the number of hours of day and night, the constellation in which the sun appears, the god of the month, the agricultural operations for the month, and the religious ceremonies to be observed throughout it. (2 ft. × 1 ft.)

IN THE CENTRE WINDOW,

3615. PUBLIC MEASURES in marble, for wheat, corn, &c., with an inscription showing that they had been verified at the Capitol. (*Pompeii.*)

ON THE WALL ON THE LEFT OF THE ENTRANCE,

2487. FIVE INSCRIPTIONS—two Latin, two Greek, and a part of an inscription (2402) in Greek and Latin, containing

a declaration of the Roman Senate highly honourable to three Greeks, *Asclepiades*, *Polystratus*, and *Meniscus*.

TABLE CASE ON THE RIGHT,

2554. The BANTINE TABLE, found in 1793 in *Bantia Oppido in Basilicata*. It contains a municipal decree of this town for a treaty of alliance with the Roman people. On one side the decree is set forth in Oscan, and on the other in Latin.

3706 *et seq.* HONESTÆ MISSIONES, or honourable discharges given to Roman soldiers. (*Pompeii and Stabiæ.*)

One of these is of the reign of Vespasian, the other of Claudius. They bear the names of the soldiers and of seven witnesses, and gave to the veterans who had served twenty years and more in one of the legions called *Adjutrix*, the rights of Roman citizenship, and permission to marry.

111623 *et seq.* Four GOLD plates bearing inscriptions in Greek. They were found in a tomb at Sibaris in Lucania in 1879. (*Gift of Baron Compagna.*)

One of them is dedicated to Gê, and is full of the barbarous words used in the rites and habitually reproduced on talismans. Another is a farewell to the deceased, reciting a belief in Judgment to come and Immortality. The others refer to the mysteries of Bacchus, Ceres and the Infernal gods.

2670. Leaden water-pipe with inscription "EX OFFICINA CLAUDII," from the workshop of Claudius. (*Pompeii.*)

TABLE CASE ON THE LEFT,

Bronze seals used as trade-marks. (*Pompeii.*)

11974. A mystic nail with inscription to keep off evil spirits.

NEAR THE BULL,

3828. PUBLIC MEASURES for grain, in marble, "verified at the Capitol." (*Pompeii.*)

STONE weight, 100 lbs., with inscription.

*THE FARNESE BULL.

This celebrated group represents Dirce's punishment. It is the work of two famous sculptors of Ionia, Apollonius

and Tauriscus, who flourished before the reign of Augustus. The sons of Antiope are struggling to cast the bull and tie the ill-fated Dirce to his horns. Antiope stands by, encouraging them. On the base, in fine bas-relief, a shepherd's scrip against a tree, a syrinx, a basket, and several wild animals. This group was found with the Hercules by Paul III. in the baths of Caracalla, having been brought by Asinius Pollio, who died A.D. 4, according to Pliny (xxxvi. iv. 10) from Rhodes to Rome. It has been much restored, but was originally cut out of a single block. (Base, 10 ft. × 10 ft.)

Antiope, the wife of Lycus, king of Thebes, was of such surpassing beauty that Jupiter became her lover. She was repudiated by her husband, who took Dirce as his second wife. She from motives of jealousy shut Antiope up in a tower, and exposed her new-born offspring (twins) in the forest of Citheron. They were found by a shepherd, who named them *Zethus* and *Amphion*. After several years Antiope escaped, and accident led her to the cottage of the shepherd who had cherished her children. She recognised them, and remained with them, panting for revenge. One day Dirce went to the forest with her retinue, to celebrate the orgies of Bacchus. She met Antiope, and with the assistance of her women, dragged her into the jungle; but Amphion and Zethus rescued her, made Dirce prisoner, and bound her to a wild bull that dragged her over rocks and precipices, until the gods changed her into a fountain, and the twins killed Lycus and took his kingdom.

BASEMENT.

The stairs to the basement will be found at the North end of the Hall of Mural Inscriptions. The upper landing is decorated with plaster casts of celebrated monuments from the British and other museums. On the left is the hall of Canova which contains his statue of Ferdinand IV. made originally for the grand staircase of the museum; plaster casts of the equestrian statues of Charles III., Ferdinand IV., and Napoleon I.; and the marble statues of St. Francis and Modesty by Sammartino. The first two rooms at the bottom of the staircase contain a miscellaneous collection of plaster casts, Arabian and Eastern curiosities, and Indian paintings. The third room contains cork models of the temples of Pæstum, the

Forum, and Colosseum at Rome, the amphitheatre of Pompeii and the beautiful model of the House of the Tragic Poet at Pompeii on the scale of 1 to 50. Beyond these rooms will be found the

CHRISTIAN INSCRIPTIONS AND EGYPTIAN COLLECTION.

FIRST ROOM.

Latin and Greek sepulchral inscriptions of the Christian period found in the catacombs of Naples, Capua, Rome, and Pozzuoli.

SECOND ROOM.

This collection came in the main from the Borgia Museum, but some of the specimens came from Pompeii and Pozzuoli.

Though by no means an important collection, it contains many specimens of interest, and is especially valuable for the sake of comparison with the Greek and Roman antiquities in the other departments of the museum.

In the centre (near the window),

999. Altar dedicated to "Isis, the patroness of the two mountains by the king Ranouterka (of the 27th dynasty, about 750 B.C.) that she might ward off evil from the city Makeran." (*Pompeii.*)

*970. Isis. A charming small marble statue of Egyptian style and Roman workmanship holding a key and *Sistrum* or bronze rattle which was used in her rites. Her girdle is clasped by the heads of two crocodiles, a double bracelet was on her right wrist, her hair and tunic show traces of gilding and her eyes of red paint. (*Pompeii.*)

This statue bore an inscription stating that it was placed in the Temple of Isis at Pompeii by Lucius Cæcilius Phœbus in fulfilment of a decree of the Decurions.

975. Serapis. Marble statue seated and clad in a tunic with his hand on the head of Cerberus, and holding a lance. (*Pozzuoli.*)

On the left of the door,

176. Toad in *nero antico*. Found in Egypt, but probably of Greek manufacture. Emblem of the goddess Heka. (*Borgia.*)

First cabinet (*bronzes*),

205. Osiris, Isis, and a hawk-headed deity.

244. Isis nursing Horus.

Between the cabinets,

315–6. Two wooden images of the god Pthah.

Second cabinet,

384. A votive hand in bronze.

Near the window,

978. Two columns Egyptian *breccia*. (*Pompeii.*)

Third cabinet,

Divinities in painted clay.

Fourth cabinet,

Images in wood and clay.

726. Head of a panther in *giallo antico*.

754. Cup made of bark.

756. Frog with eyes of rubies.

757, 907. Diminutive images in lapis-lazuli.

On the top of the cabinet,

635. Small bust of Isis (very fine) in green basalt.

Outside the cabinets,

765–6. Two Ibises. Sacred to Thoth, and thought to purify Egypt. Their necks and feet are in bronze, the body in marble. Found in the Temple of Isis, Pompeii, on the two columns near the window.

982. Head of a Sphinx in black basalt. Bust modern.

Fifth cabinet,

Sacred animals, and alabaster vases for ointments.

On the top of the fifth cabinet,

881. Har-pa Khrat, or "the child of Horus" (the forefinger broken off).

This divinity was the type of the rising sun, and was represented as a child, to show eternal youth the finger being

placed on the lips to typify infancy. The Greeks mistaking the meaning of the gesture, named the god "Harpocrates," and called him the "god of Silence." His festival was celebrated on the 25th of December, and is thought by some to have influenced the selection of our Christmas Day.

AGAINST THE RIGHT WALL,

5508. Well-preserved mummy case of the 26th dynasty, found in Upper Egypt. Next to the case is the mummy itself, covered with brightly coloured paintings. (*Presented by E. Stevens, Esq.*, 1885.)

981. ANUBIS with the head of a jackal. Marble statue, mutilated. (*Farnese.*)

2347–8. Lids of two sycamore mummy cases.

LAST CABINET,

Marble model of an obelisk: and bronze fragments.

THIRD ROOM.

IN THE CENTRE,

1069. SEPULCHRAL MONUMENT in granite. The twenty-two figures upon it represent priests and Scribes of Ammon. Champollion reads their names in the hieroglyphics, and that they lived in the time of Rameses II.

1070. SARCOPHAGUS of granite in which "*Pa-ar*, born of *Her Neith*" was buried. He was head of the Scribes. On the outside, the boat of the sun symbolised by a scarabæus, surrounded by a serpent. Inside a winged Isis with a throne on her head, and the hawk and jackal-headed gods of Amenti, the abode of the dead. (*Memphis.*)

1068. KNEELING STATUE of Ra-ab-nah, a nobleman entrusted with the seals.

An amulet on the neck, and a small shrine between the knees exhibiting bas-relief of Osiris with his attributes of a whip and a crook.

2137. Fragments of a granite obelisk with hieroglyphics recording its erection by Alphakanes. (*Palestrina.*)

ON THE WALL (TO THE LEFT OF THE DOOR),

1016. SIX SEPULCHRAL TABLETS of calcareous stone with vignettes and hieroglyphics. They were tombstones, but placed inside the tomb. No. 1016 is a tablet of the scribe Hori about 1500 B.C., and is divided into three subjects,

the upper line representing Isis, Horus, and Osiris, with their attributes. The second and third rows represent offerings of fruits to the deceased by his relatives. (*Abydos*, now *Madfune.*)

SECOND GLASS CASE,

Amulets representing the eye of a cow, especially the cow-form of the goddess Athor; also the eye of Horus. It is supposed that the right eye symbolised the sun, and the left the moon.

1350. Large scarabæus (an emblem sacred to the sun).

The Scarabæus rolling his ball of dung was looked upon as emblematic of the sun who makes all things out of nothing, and so came to be the symbol of transformation.

1336. Clay joints painted blue to imitate lapis-lazuli. These were probably used as hinges for coffins.

THIRD GLASS CASE,

Sandals of papyrus or palm-leaf, and straw.

2376. Necklace of precious stones and glass.

2321. Linen covered with hieroglyphics, and gilding.

ON THE WALL BY THE WINDOW, ON THE LEFT,

2318. PAPYRUS in Greek, very illegible, about 250 A.D., found in a subterranean passage, with more than forty others in a sycamore case. The others were taken by the Turks, who, finding them perfumed, smoked them in their pipes. This one was bought by a merchant, and passed to the Borgia collection. It treats of aqueducts from the Nile and dykes to prevent floods, for the fertilisation produced by the Nile is dependent on a proper distribution of the water. Professor Quaranta has published a translation of it, which gives the name and parentage of the people employed on the works. (*Memphis.*)

BEYOND THE WINDOW ON THE RIGHT,

2322. Fragment of the Book of the Dead in good preservation, dating about 1500 B.C. It was found at Donkol in Nubia, in the coffin which contained the centre mummy, who was priest of Jupiter Ammon, and a giant.

FOURTH GLASS CASE,

Priestly decorations on papyrus, showing traces of gilding and painted with figures.

FIFTH GLASS CASE,

Scarabæi and small idols used as amulets.

SIXTH GLASS CASE,

Sundry amulets and [1441–2] Nilometers.

The "Tat" or Nilometer (representing a gauge for marking the rise and fall of the Nile) was the emblem of stability and of Osiris; directed by the Ritual of the Dead to be placed on the neck of the mummy.

IN THE GLAZED NICHE,

Five MUMMIES in sycamore cases. The most perfect one has her hands crossed upon her breast. She wore a collar of amulets, among them a mystic eye, a small vase shaped like a pear, some beetles, a *Nilometer* in cornelian, and a fragment of papyrus. The hair, teeth, and nails are perfect. (*Thebes.*)

Herodotus, writing in B.C. 460, gives an accurate account of the Egyptian method of preparing mummies. A hole was cut in the side, and the viscera were removed and put into vases. The brain was drawn out through the nose, and the body filled with spices and bathed in natron, and then coated with bitumen and swathed in bandages.

1037. PTOLEMAEUS V. A marble head. (*Borgia.*)

1072. Lady's head in black basalt with handsome necklace.

OPPOSITE THE WINDOW,

1045 *et seq.* FOURTEEN SEPULCHRAL VASES in serpentine marble and Oriental alabaster. They were used to preserve the entrails of the dead, and the name of the deceased is found upon them.

NEXT WALL,

1061. STATUETTE in calcareous marble, perhaps Isis, having on its head an Ibis and a lyre.

1065. TORSO in black basalt, inscribed all round with small hieroglyphics of admirable execution.

1035. ISIAC table in alabastrine stone. The upper row

is of thirteen figures worshipping Osiris, who is represented with his attributes. Under them are hieroglyphics which Champollion reads thus: *This is a public commemoration of the priest of Horus and other divinities of the upper and lower regions, regulator of the light, that torch that illumines the world, august, gracious, etc.* (*Temple of Isis, Pompeii.*)

1036. Sepulchral tablet with hieroglyphics in three subjects, in painted calcareous stone, representing deities receiving offerings.

Ascending the staircase, we reach the

CORRIDOR OF THE FULLER'S PILLAR.

This corridor contains fragments of ancient frescoes and medallions in stucco, which are unique.

> "These fragments display an art of design, and a skill of execution which fully justifies the most extravagant estimate which is recorded of Greek artists. From these fragments, I have gained a more certain belief in the surpassing excellence of Greek painting, than reading, or imagination, or analogy could ever have supplied." (*Poynter.*)
>
> We think Mr. Poynter refers especially to Nos. 9923–4–5–6, on the right wall at the east end of the corridor, but the gallery is replete with beautiful specimens which, from their fragmentary nature, do not require minute description.

ON THE RIGHT IN A NICHE,

9774. *A PILLAR, from the shop of the Fuller. (*Pompeii.*)

On the right, a young man bearing a large cage for drying cloth, upon which an owl is perched, and a brazier. An apparatus of this kind is used to this day in Italy. The brazier (*scaldino*) is hung from a hook at the top of the cage, over which the damp cloth is spread.

The picture to the left represents a young man scrubbing a piece of cloth which is hung on a pole; and the mistress of the establishment, wearing fine bracelets and necklace, and her hair in a golden net, is receiving a piece of cloth from a girl: while in a row below are four lads fulling cloth with their feet, in metal vats.

On the other side is a press with a double screw; beneath it some cloths hung up to dry; and three figures, one

seated, the others standing, engaged in an animated conversation about a piece of cloth they hold between them. (1826. *Pompeii.*)

> The vats and the soap may be seen in the Fuller's shop where this pillar was found. It is thought that all the washing at Pompeii was done by the Fullers. There can be no doubt that they were a wealthy and important community. The clothes worn by the Romans were almost all made of wool and white, so that well-dressed Romans must have resorted very much to the Fullers.

INTRODUCTION TO THE STATUARY.

To attempt to compress a history of the art of sculpture which covers many centuries into a few lines, is to take in hand an impossible task. Its rise was very gradual, and its origin probably religious. In the earliest times a block of wood or stone was worshipped as the symbol of the divinity. Later an attempt was made to carve the human head upon the block, and the limbs followed in course of time. But it was probably many centuries before there was anything like precision of execution, or correct anatomy such as we see in the golden age of Greek statuary, of which Phidias and Praxitelcs were the exponents. These artists conceived ideal types for the representation of the special characteristics of gods and heroes, and spoke as much to the mind of the beholder as to his eye. To understand their statues we must follow the mind of the artist and trace the idea he meant to convey. We must contrast the dignity of Hera with the gravity of Pallas, the chaste sprightliness of the maiden Artemis with the insinuating attractiveness of Aphrodite, the beauty of the young Apollo with the effeminacy of the young Dionysius, the manliness of Ares with the power of Zeus, the joviality of Silenus with the mischief of Eros.

It is just in their misconceptions of these ideals that restorers of statues have failed so lamentably; it is the want of this conception that makes us unable to distinguish a good statue from a bad one, and that leads an uneducated eye to despise a beautiful torso as a mere stone fragment, the useless encumbrance of a gallery.

Directly opposite the corridor of the Fuller's Pillar is the

PORTICO OF THE MASTERPIECES

(*Capo lavori*).

Since the word "Hermes" is frequently used in the following pages, it may be well to explain that a hermes is a four-cornered post or pillar ending in a bust or head, and so called from the statues of Mercury at Athens.

Where a date is given in the description of a portrait, it may be taken for the date of death, unless otherwise stated.

6006. ORESTES and ELECTRA. A group remarkable for its style, the simplicity of its attitude, and the likeness between brother and sister. Electra is instigating Orestes to murder Clytemnestra. (*Herculaneum.*)

†6007. PALLAS. An Archaic statue, considered one of the finest extant. It is full of spirit, though the attitude is stiff and awkward, and the drapery formal; the hair and ornaments were gilt when it was found, but no traces remain. She wears a helmet adorned with a fierce gryphon, like that of her statue in the Parthenon. Her hair is elegant, and her neck adorned with a double row of pearls; her right hand is raised, and may at one time have held a spear. The ægis is attributed to her instead of the shield, in conformity with Hom. Il. v. 733, and is fastened round her neck by a broad belt, and, wrapped over the left hand and arm, serves as well for defence as defiance (Hor. Od. iii. 4, 57; Herod. iv. 189.) (*Herculaneum.*)

6008. ARTEMIS. A small statue, showing traces of gilding. The style is of the second epoch of Italian art, but the feet are unusually good, and there is wonderful freedom of movement. The insipid smile is characteristic of that style of art. It was found in a vineyard at *Torre dell' Annunziata.* Height, 3 ft. 6 in.

6009–10. HARMODIUS and ARISTOGITON. Two celebrated friends who delivered Athens from the tyranny of the Pisistratidæ, B.C. 510. They are represented in the act of killing the tyrant Hipparchus. The Athenians held them in great honour, and raised statues in their memory, which were carried off by Xerxes when he took Athens. The statues before us are in Archaic style, but the anatomy is excellent. The head of Aristogiton has been added at

some remote period; it is in the style of Lysippus, and the face bears a resemblance to Alexander the Great. The statue of Harmodius bears marks of a bronze cross-belt, and both figures hold a sword in each hand. (*Farnese.*)

6012 to 6015. Four small recumbent statues on the same pedestal, which formed part of the gifts sent by Attalus, king of Pergamos, to the Athenians. He died B.C. 197.

Five more of these statues are known to be extant. One in the Vatican, one in the Louvre, and three at Venice. Of the four before us, three represent the great legends of Athenian valour, and the fourth the triumph of Attalus. (See Dyer, p. 128.)

6012. An AMAZON conquered at the river Thermodon in Cappadocia by the Greeks. Diodorus gives an account of their customs. They are said to have spread over a great part of Asia Minor and as far as the Caspian Sea, and to have founded Smyrna, Ephesus, and other towns. She lies dead upon her spear, with the fresh blood still flowing from her wounded breast. (*Farnese.*)

It would almost appear as if Virgil had this statue in his mind when he wrote the lines on the death of Camilla—

> Hasta sub exertam donec perlata pupillam,
> Hæsit virgineumque alte bibit acta cruorem.
> Virg. Æn. xi. 803, 4.

6013. TYPHÆUS conquered by Jove and Hercules, when he piled Pelion on Ossa, and attempted to scale heaven. He lies on his back with a sword in his right hand. A deep gash is over his heart, and his left arm is wrapped in a lion's skin. (*Farnese.*)

The legend ran that Jove buried him beneath Sicily, with his head under Ætna, from whence he continued to belch out sand and fire. (Ovid. Metam. v. 350.)

6014. A PERSIAN conquered at the battle of Marathon, B.C. 490, when Miltiades drove back the invading host from Greece. He is completely dressed, and lies upon his shield, with his falchion at his side. (*Farnese.*)

6015. A GAUL conquered by Attalus. The pose is the same as that of the Dying Gladiator at Rome, but the

attitude is reversed. The deep wounds, and half-closed eyes, show him at the last gasp. (*Farnese.*)

*6017. Venus Victrix. An admirable work, much praised by Winckelmann. The limbs are supple, the attitude elegant, and the whole composition lifelike. She treads under foot Minerva's helmet, and bears on her brow Juno's diadem. The arms are a restoration by Brunelli, and probably not like the original, for the inclination of the body and the fragments of the ancient arms make it probable that the figure originally held up a shield, and this is the more likely because when Capua (which was destroyed in the Second Punic War) was rebuilt by Julius Cæsar, Venus Victrix became her tutelary deity, and was no doubt represented by this exquisite statue, which was found in the Amphitheatre of Capua in the seventeenth century. It is in the style of the "*Venus de Milo*" in the Louvre. Height, 6 ft. 7 in.

Julius Cæsar wore on his ring the representation of an armed Venus, as he claimed to be a descendant of the goddess.

6016. Adonis. A fine statue much restored. (*Capua.*)

6011. Doryphorus or picked lancer from the bodyguard of the king of Persia. Thought to be a *replica* of the statue by Polycletus, a celebrated sculptor of Sicyon (B.C. 232), who was considered by the ancients superior to Phidias, and whose *chef-d'œuvre* the Doryphorus, was so happily executed that it was looked upon as the model, and called "*The Rule.*" (*H.*)

*6020. Venus Callypigus. A partly draped statue representing a legendary Sicilian love story. It has many admirers, but the severer school of academical criticism handles it rather roughly. It has been much restored by Albaccini. Height, 4 ft. 10 in. (*Golden House of Nero, Rome.*)

On the left. (*Four busts.*)

6005. Juno. A splendid bust expressing great dignity. (*F.*)

6031. Antoninus Pius. A perfect bust with the fine open countenance suited to his exemplary character, and wearing a cloak knotted on the right shoulder. The curly hair and beard are very well executed. (*Baiæ.*)

6032. Faustina. Wife of Antoninus. An equally excellent bust. (*Baiæ.*)

*6033. Caracalla. A bust full of expression with its frowning brows, thin lips, and wrinkled forehead, all displaying his cruel disposition. (*Farnese.*)

*6022. Faun carrying the infant Bacchus. This fine group was found in the *Agro Romano* with the faun's head and nearly all the infant wanting. Height, 6 ft. In spite of the restorations this group is much admired. It is attributed to Hadrian's time. (*Farnese.*)

On the right of the niche,

6023. Homer. The finest bust of the great blind poet. (*F.*)

He probably lived about 1000 B.C. The uncertainty of his birthplace is recorded in the following elegiac:—

Smyrna, Chios, Colophon, Salamis, Rhodos, Argos, Athenæ,
Orbis de patriâ certat Homere tuâ.

6028. Pompey the Great. A fine head. (*Pompeii.*)

6021. A porphyry basin with serpentine handles. (*Baths of Caracalla, Rome.*)

Behind the basin are eleven marble fragments, amongst them one representing the head and part of the right arm of a Roman copy of the celebrated Laocoon. If this was a copy taken from the Greek original when it was still uninjured, it shows that Michael Angelo restored the original wrongly in stretching out the right arm, instead of placing it behind the head as it is here. (*Rome.*)

6025. Brutus. This bust is admirably executed, and quite perfect, but the expression is that of an assassin. (*Pompeii.*)

109621. Unknown female bust with remarkable headdress. (*P.*)

In the centre,

*6026. Nereid. The nymph, seated on a sea-monster, is gracefully holding up her hand. A masterpiece of Grecian sculpture, but much restored. (*Posilipo.*)

6029. Agrippina, wife of Germanicus, mother of Caligula, and of Agrippina, the mother of Nero.

Tiberius exiled her to the island of Pandataria, where

she died of voluntary starvation, A.D. 33. She had nine children, and was universally regretted. (Tac. Ann. iii. 1.)

She is seated on a chair, with her head gently inclined, and her clasped hands slightly raised from her knees, as if wringing them in despair at the slow approach of death. Her feet are crossed, and the whole work is full of pathos. Great authorities give unqualified praise to this statue. (*Farnese.*)

*6030. ANTINOUS. A favourite of Hadrian, whose statue in various characters is familiar to every student of Grecian art in Italy. When Antinous was drowned in the Nile, Hadrian caused temples to be erected to him in Bithynia (where he was born), as well as in Italy and Greece, and wished it to be believed that he had taken a place among the constellations. This statue, though inferior to many in the Vatican, is in good style. Height, 6 ft. 4. (*F.*)

ON THE RIGHT (*next to the niche*),

*6018. Æschines (B.C. 342) an Athenian orator. The older writers call this statue Aristides. It is considered a companion statue to that of Sophocles in the Lateran Museum. He is clad in a mantle, and with his right arm on his breast seems in the act of pronouncing an oration. His appearance is calm, his pose dignified, and his expression natural. Canova is said to have esteemed this statue as one of the finest of antiquity. Height, 5 ft. 4 in. (*Theatre of Herculaneum.*)

6024. PALLAS. A fine statue wearing a double mantle and ægis bordered with serpents. The helmet adorned with two Pegasi and a sphinx. (*Farnese.*)

6027. JUNO. One of the finest statues of this goddess. She is robed in a flowing mantle. (*F.*)

6034. Torso of Bacchus. A celebrated fragment identified by his curly locks. (*Farnese.*)

*6019. PSYCHE. A fragment attributed to Praxiteles. The idea conveyed by her name, which signifies "the soul," has been embodied in this charming work, which combines grace of form and beauty of feature, with pensive melancholy and sweetness of expression.

She was always represented with the wings of a butter-

fly, of which the traces remain, but the statue has been much mutilated, and has evidently been restored, and the restoration subsequently removed. (*Capua.*)

Bulwer Lytton, who took this as the model for his Ione, thus describes it:—

". . . the mutilated, but all-wondrous statue, that Parian face, before which all the beauty of the Florentine Venus is poor and earthly, that aspect so full of harmony—of youth—of genius—of the soul—which modern speculators have supposed the representation of Psyche." (*Last Days of Pompeii.*)

*6035. TORSO OF VENUS. An original Greek work, executed about the time of the Cnidian Venus of Praxiteles, who died 324 B.C. (*Rome.*)

The Portico of the Emperors will be taken next, and the reader is recommended to return to the Great Hall, and enter this Portico by the door next to the turnstile, as the numbers begin from that end.

THE PORTICO OF THE EMPERORS.

The Portico of the Emperors contains portraits of all the Roman emperors, including Commodus and Caligula, whose busts are very rare, as on account of their odious lives the Romans made a point of destroying every trace of them after their death.

ON THE LEFT,

*6038. JULIUS CÆSAR (B.C. 44). A celebrated bust, selected by Napoleon III. for the frontispiece of his "Life of Cæsar." Portraits of Julius Cæsar are very rare. (*Farnese.*)

ON THE RIGHT,

6039. THE SAME, in a mantle with a sword. On the breastplate, an eagle. Head by Albaccini, copied from the bust opposite. (*Farnese.*)

His distinguished name was borne by his eleven successors, who reigned in the following order and died in the years indicated:—Julius, B.C. 44; Augustus, A.D. 14; Tiberius, A.D. 37; Caligula, A.D. 41; Claudius, A.D. 54; Nero, A.D. 68; Galba, A.D. 69; Otho, A.D. 69; Vitellius, A.D. 69;

Vespasian, A.D. 79; Titus, A.D. 81; and Domitian, A.D. 96. Julius Cæsar was a man of great eloquence, distinguished himself in Spain, and was made Consul. He governed Gaul and invaded Britain, till then unknown. Owing to his jealousy of Pompey, he crossed the Rubicon and conquered Italy in sixty days. He finally defeated Pompey at Pharsalia, joined Cleopatra, conquered Egypt, and returning to Rome was made perpetual Dictator. He was stabbed by Brutus, March 15, B.C. 44.

On the left,

6040. Augustus (A.D. 14). Colossal. Head modern. (*H.*)

A prudent and brave man. Defeated the Republicans at Philippi. Conquered Antony at Actium, and closed the gates of the Temple of Janus, in token of universal peace, the year our Saviour was born (Hor. Od. iv. 15). He died at Nola after a reign of forty-four years. Virgil, Horace, and Ovid praise him. The character of Æneas personated him. He was a polished scholar.

6041. Livia as a priestess. She was wife of Augustus and mother of Tiberius. (*Pantheon, Pompeii.*)

6042. Marcellus. A bust in a cloak. (*Farnese.*)

He was son of Marcellus the celebrated Roman general, by Octavia the sister of Augustus. He died suddenly at Rome at the age of eighteen. His sudden death produced great grief, as he was publicly intended as successor to Augustus. Virgil wrote a celebrated encomium upon him (Æn. vi. 855), which was liberally rewarded by Octavia.

6043. Tiberius. A bust. (*Farnese.*)

As a private citizen he was much esteemed, but he was an extremely vicious and cruel Emperor.

6044. Drusus, brother to Tiberius, with a sword and a mantle in his left hand. (*Pantheon, Pompeii.*)

6045. Agrippina. Mother of Nero. A bust. (*Farnese.*)

6046. Caligula (A.D. 41). This statue with its sunken eyes is the most authentic of this infamous man; a cloak covers part of his armour, which is adorned with bas-reliefs. (*Minturno.*)

The head was used by some boatmen on the Garigliano to fasten their boats to, and the trunk was found in the refuse of an inn near the river. The Marquis of Venuti bought the fragments in 1787, and had them repaired.

On the right,

6047. Livia. A well-draped statue. (*Pompeii.*)

6048. Augustus as a youth. A head. (*Farnese.*)

6049. Tiberius. A small statue in a cloak. (*Farnese.*)

109516. Unknown; perhaps Augustus. A head. (*P.*)

6050. Tiberius as a youth. A head. (*Herculaneum.*)

6051. Tiberius crowned. A colossal bust, the armour adorned with trophies. (*Farnese.*)

6052. Tiberius. A head. (*Farnese.*)

6053. Tiberius as a youth, holding a cornucopia. (*F.*)

6054. Agrippina Junior, Bust with cloak. (*Farnese.*)

6055. Drusus, son of Tiberius. A statue.

On the left,

6056. Claudius. A seated statue, and one of the first found in Herculaneum.

6057. Antonia, wife of the younger Drusus. A draped statue. (*Farnese.*)

6058. Nero (*on a column*). A crowned bust. (*F.*)

He began his reign well, but after he had murdered his mother, he plunged into vice and cruelty—executed his blameless tutor, Seneca; set fire to Rome, massacred the Christians, and eventually committed suicide.

6059. Vitellius (some say Titus). He wears a tunic and cloak; on his armour are two dragons and some beautiful bas-reliefs. (*Herculaneum.*)

Vitellius was brought up at the Court of Tiberius, where he early acquired vicious habits. Caligula, Claudius, and Nero all patronised him, and promoted him to the highest offices. He conquered Otho at Cremona and thus became Emperor. His gluttony and extravagance were such that he was publicly murdered by the populace, A.D. 69.

6060. Galba, or perhaps Claudius (*on a column*). A crowned bust with a cloak. (*Farnese.*)

6061. Otho. A bust with a cloak. (*Farnese.*)

*110892. Titus. A colossal head. (*Rome.*)

Titus became known for his valour, especially in the siege of Jerusalem. He was dissolute in his youth, but after he became Emperor he was a pattern of virtue. He was in power at the time of the destruction of Pompeii, and brought valuable assistance to the inhabitants. He was deeply lamented at Rome.

6062. JULIA, wife of Titus. An excellent bust. The high head-dress is curious. (*Farnese.*)

6063. NERVA (*on a column*). A head on a modern bust. (*Farnese.*) He succeeded Domitian, and was a most exemplary Emperor. He died A.D. 98. (*Rome.*)

ON THE RIGHT,

6064. BRITANNICUS (?). The hand held out as if declaiming. He was poisoned by the witch Locusta at the instigation of Nero. (*Farnese.*)

6065. BRITANNICUS (*on a column*). A bust. (*Farnese.*)

6066. VESPASIAN. A fine bust. (*Farnese.*)

He began the siege of Jerusalem, which was achieved by his son Titus, and was proclaimed Emperor at Alexandria. He effected great reforms, and was very popular. He was the first Roman Emperor who both died a natural death (A.D. 79) and was succeeded by his own son.

6067. HADRIAN. A bust with armour, adorned with a Medusa's head. He was the first Roman Emperor who wore a beard. (*Farnese.*)

He was a warlike man, and built a wall eighty miles long between Carlisle and Newcastle to keep out the Caledonians. He succeeded Trajan, rebuilt Jerusalem, and called it Ætia. He erected a statue of Jupiter on the site of our Lord's tomb, and one of Venus on Calvary. He wished to enrol Christ among the gods of Rome. His reign was good, but his private life infamous. He died at Baiæ, A.D. 138.

6068. VESPASIAN. A colossal head. (*Farnese.*)

6069. HADRIAN. A bust. (*Farnese.*)

6070. MARCUS AURELIUS. A bust. (*Capua.*)

6071. ANTONINUS PIUS (*on a column*). A bust. (*Farnese.*)

He succeeded Hadrian, and was an exemplary monarch. He raised a rampart between the Firths of Clyde and Forth in Britain, but waged no war during his reign except in defence of the empire. He died A.D. 161.

ON THE LEFT,

6072. TRAJAN. A statue in a short tunic and holding a papyrus. The armour has some bas-relief upon it, and the statue is a fine specimen of art. (1787. *Minturno.*)

Trajan succeeded Nerva, was a benevolent prince, bridged over the Danube, and made Dacia a Roman province. He extended his conquests to India, and died A.D. 117. The

celebrated column at Rome records his victories. He was very cruel to the Jews. His reign was one of great splendour, but his private life was vicious.

On the right,

6073. Trajan. A statue with a mantle. (*Farnese.*)

On the left,

6074. Plotina (*on a column*), the wife of Trajan, with singular head-dress. A bust. (*Farnese.*)

6075. Hadrian. A bust with a cloak. (*Farnese.*)

6076. Sabina. A bust. Fine head-dress. (*Farnese.*)

On the right,

6077. Domitian (A.D. 96) the last of the Cæsars.

He succeeded his brother Titus, whom he is thought to have poisoned. His reign began well, but he proved immoral and superstitious, and very foolish. He was assassinated A.D. 96, and the Senate refused him a funeral.

On the left,

6078. Antoninus Pius. A fine colossal bust. (*Farnese.*)

*6079. Marcus Aurelius. A fine bust with a cloak. (*F.*)

The noblest of the Emperors, and deservedly beloved. A celebrated equestrian statue of him, eulogised by Michael Angelo, and considered the most perfect in the world, stands on the Capitol at Rome.

6080. Faustina, wife of M. Aurelius. A fine head on a bust of Oriental alabaster. (*Farnese.*)

6081. Lucius Verus. A fine statue in a tunic. (*Farnese.*)

A successful general, and eight years Emperor. He died of apoplexy in Germany. He was an inveterate glutton, fond of the lowest company, and spent on one banquet to twelve guests, £32,000.

6082. Annius Verus. A very fine boy's head on a yellow marble bust. (*Farnese.*)

6083. Lucilla, wife of Verus. Well preserved. (*F.*)

6084. Commodus. A very interesting head, the likenesses of this Emperor being rare. He was murdered A.D. 192, after a reign of twelve years. (*Farnese.*)

6085. Manlia Scantilla. A head on an alabaster bust, in perfect condition. (*Farnese.*)

6086. Septimius Severus, father of Caracalla. A bust with a peculiarly striking countenance. (*Farnese.*)

The most warlike of the Emperors, and rebuilt the Caledonian

wall in Britain. As a monarch he was cruel, and never forgave a fault. He died at York, A.D. 211.

6087. JULIA DOMNA. A fine head on an alabaster bust. (*Farnese.*)

6088. CARACALLA. Assassinated A.D. 217, after an infamous life. He was son of Severus. (*Farnese.*)

6089. PLAUTILLA, wife of Caracalla and murdered by him. This bust is of great artistic merit, and the head-dress is curious. (*Farnese.*)

ON THE RIGHT,

6090. MARCUS AURELIUS in his youth, wearing a cloak. A head on an Oriental alabaster bust. (*Farnese.*)

6091. THE SAME. A fine bust. (*Farnese.*)

6092. THE SAME. A statue with tunic, cloak, and fine bas-relief on the corselet. (*Farnese.*)

6093–4. THE SAME. A bust. (*Farnese.*)

*6095–6–7. LUCIUS VERUS. (*Farnese.*)

ON THE LEFT,

6098. HELIOGABALUS. A fine bust. (*Farnese.*)

He chose a senate of women, made his horse a consul, was cruel, foolish, and licentious, and was murdered A.D. 222.

6099. PUPIENUS. A fine bust. (*Farnese.*)

He was of low extraction, but a dignified and serious Emperor, and was massacred by the Prætorian guards, A.D. 236.

6100. PROBUS. A bust with a cloak. (*Farnese.*)

He was a warlike man and an excellent Emperor. He introduced the culture of the vine into Gaul, but his army mutinied because he employed them on drainage works at Sirmium, and murdered him to the great sorrow of the Roman people.

ON THE RIGHT,

6101. Unknown. A bust in porphyry, with a Medusa's head in white marble. (*Farnese.*)

6102. MAXIMINUS. A statue with the *paludamentum*. The legs and arms are modern. (*Farnese.*)

6103. JULIA DOMNA. A bust. (*Farnese.*)

She was a Phœnician, and very celebrated for her knowledge of geometry and philosophy, but her private life was infamous. She was wife of Septimius Severus and mother of Caracalla.

PORTICO OF THE BALBI.

In the centre (*at the end of the Portico of the Emperors*),

*6104. Marcus Nonius Balbus, junior. He rides after the Greek fashion, without saddle or stirrups. He holds the reins in his left hand, which has a ring on one of its fingers, and raises up the right as if to thank the inhabitants of Herculaneum for cheering their patron. He wears sandals, a short tunic, and a breastplate that leaves his belt visible. This statue was in the Museum of *Portici ;* and in 1799, during the riots, a cannon ball carried off the head. The fragments were collected, a cast taken, and the head as now seen was modelled by *Brunelli.* Ancient equestrian statues are very rare, and competent judges declare the modelling of this horse to be superb. It is probably the finest horse of antiquity. (1739. *H.*)

In order to facilitate reference to the large number of portrait busts in this portico, we have placed them in a list by themselves on pages 51, 52, 53.

We commence the statues from the left of the Hall of the Emperors.

THE STATUES.

6105. A young man gesticulating. (*Herculaneum.*)

6235. Suedius Clemens. A small statue. (*Herculaneum.*)

6111. Boy clasping a goose. (*Pompeii.*)

6108 *et seq.* Small statuettes for fountains, found in the courts and gardens of various houses at Pompeii.

6233. Marcus Holconius Rufus. An important statue. He is clad in armour adorned with fine bas-relief of good Roman work. On the plinth was this inscription in Latin: "*To Marcus Holconius Rufus, son of Marcus, a Duumvir and Magistrate for the fifth time ; for the second time Quinquennalis, a military tribune elected by the people, a priest of Augustus Cæsar, a chief of the colony.*" (*Pompeii.*)

6126. Homer. An interesting statue representing the great poet as a blind beggar, bowed down by age, clad in

a cloak and leaning on a staff. The face has a noble expression, and the attitude gives the appearance of earnest reflection. (*Theatre of Herculaneum.*)

6119. A Hunter. A finely executed statue, though probably of a late period. Great attention has been paid by the sculptor to all the details. The face is finely cut, the pose easy and natural, and the composition shows careful work in all its parts. He wears a large hat and a sheepskin mantle, and holds a cord by which a living hare is tied. Two doves hang from his belt. The legs have been repaired, but in other respects the statue is in excellent preservation. (*Farnese.*)

6125. Sibyl. A well-draped statue holding a papyrus. (*Farnese.*)

6210. Valerius Publicola. Found with Aristides and Homer, opposite the stage of the Theatre of Herculaneum.

> Valerius Publius, surnamed Publicola from his popularity, was a celebrated Roman who assisted Brutus to expel the Tarquins, and was the first to take an oath to support the liberty and independence of his country. He was four times Consul, but died so poor that he was buried at the public expense.

West wall,

6118. A young Phrygian on one knee. A small statue in coloured marble supporting a bracket. (*Farnese.*)

6107. A priestess. A small statue. (*Pompeii.*)

6121. A priestess. A statue. Her left arm rests on the head of a small image and holds a patera. The right hand is uplifted, and the expression of the face is placid and dignified. (*Farnese.*)

6115. A Phrygian in *paonazzetto* marble, with the extremities in a black stone called *paragone.* This statue and its companion are extremely handsome, the contrast of the black faces with the mottled marble being particularly striking. The figures are colossal and in a kneeling position, and were intended to support a pediment. (*Farnese.*)

(*Here is the Hall of the Great Mosaic.*) (See p. 60.)

6117. Colossal kneeling figure. (*Farnese.*)

6229. Britannicus as a youth wearing the *bulla patricia,* and holding a papyrus. A small statue. (*Telese.*)

NORTH WALL,

6124. PYRRHUS. A fine statue with armour carved in bas-relief, representing two Corybantes striking their shields with their swords. His left hand rests on his shield, which bears a mask in bas-relief. (*Herculaneum.*)

6122. A DACIAN KING, downcast at being compelled to grace a Roman triumph. He is clad in a mantle and tunic, and wears trousers drawn in at the foot. The Greeks and Romans despised those nations which wore trousers, garments they considered suited only to barbarians. (*Farnese.*)

6116. A Dacian King, a prisoner with his hands bound. (*Farnese.*)

> The Daci were a warlike nation of Germany, beyond the Danube, whose country corresponds to the modern provinces of Wallachia, Moldavia, and Transylvania. The Romans under Trajan conquered them in A.D. 103, and joined the country to Moesia by erecting a splendid bridge over the Danube.

WEST WALL,

6106. A Dacian King. A colossal bust. (*Farnese.*)

Here are two panthers in coloured marble.

6252. Sulla. A finely draped statue holding a papyrus. (*Pompeii.*)

6216–9. Two dogs of good execution. (*Farnese.*)

6234. Unknown. A statue. (*Pompeii.*)

6240. CHASTITY. A statue finely veiled. (*Pompeii.*)

6232. EUMACHIA. This pleasing statue stood at the upper end of the Exchange at Pompeii, and was erected, as stated by the inscription which was beneath it, by the Fullers of Pompeii to "Eumachia, daughter of Lucius, public priestess." When it was removed to the museum a cast of it was put up at Pompeii, on the site of the original statue. (1818. *Pompeii.*)

6212. A priestess holding a small perfume vase in her right hand. The drapery of this statue is excellent. (*Pompeii.*)

(*Here is the Gallery of the Masterpieces in Marble.*)

6211. MARCUS NONIUS BALBUS the elder. A splendid life-size equestrian statue which stood opposite to that of his son in the Basilica (*not* the Theatre) of Herculaneum.

It was found without the head and one hand, but it was identified by the inscription on the pedestal, and a new head was modelled for it by Canardi from the statue of Balbus as Proconsul (6167) in this corridor. (*Herculaneum.*)

The Basilica was excavated by Charles III., but, after removing from it all the valuables he could find, the excavation was filled up again. This excavation included not only the Basilica, but also the so-called Villa of Piso, and disclosed many of the most valuable works of art yet found in Herculaneum. A very interesting account and sketch plan of a part of this excavation was recently found among some old manuscripts, and was published in 1879 by Professor Ruggiero in "Pompei e la Regione sotterrata del Vesuvio," a work which all interested in the subject should study.

6231. Cicero. A very interesting and expressive statue, representing the orator in middle life, holding a papyrus in his left hand, and gesticulating with his right. There is great individuality in this work, and it deserves careful study. (*Pompeii.*)

6167. Marcus Nonius Balbus the elder, identified by the inscription found upon the plinth. This is the statue that stood at the corner of the stage of the Theatre of Herculaneum. It represents a middle-aged man of commanding appearance, holding a papyrus in his left hand, and placing his right hand upon his breast as though he were speaking in public. (*Herculaneum.*)

6168. Vicirıa Archas, the mother of Balbus, identified by the inscription found upon the plinth. This statue represents a masculine woman with a very firm expression of countenance. She is closely draped in a veil and mantle. (*Theatre of Herculaneum.*)

6250. A Roman lady beautifully draped. The face is pleasing, and we may fairly assume the statue to be a portrait. (*Herculaneum.*)

In the centre,

6236. Terentius (Latin), and Menander (Greek). Latter with a beard. Two comic poets. Double hermes. (*Farnese.*)

6237. Unknown. A seated statue. (*Farnese.*)

6238. Moschion. A small seated statue of this well-known tragic poet with a papyrus in his hand. (Named in Greek.) (*Farnese.*)

6239. Herodotus and Thucydides. Double hermes. (Named in Greek.) (*Farnese.*)

When the Farnese family acquired these double hermai from the Fulvio Ursino collection, they sawed them in two, and put them up in the library of their palace, but the heads were joined together again when they were brought from Rome to Naples.

By the window,

6218. Admirable group representing two men girt with a sheepskin scalding a hog over a tub. The attitude of the man blowing the fire is especially realistic. (*Farnese.*)

6242–4. Daughters of Marcus Nonius Balbus. Statues. Their dress is a tunic and mantle, and their hair shows traces of gilding. (*H.*)

6246. Marcus Nonius Balbus junior. The son of the elder Balbus. This statue occupied the pedestal at the end of the stage at Herculaneum opposite to the statue of his father.

6248–9. Daughters of Balbus. Statues. (*H.*)

These eight statues of the Balbus family were all found in the Theatre of Herculaneum, the father and son at the two extremities of the stage, the others in niches outside the building, showing that this family were people of great importance in that city. The equestrian statues of the father and son stood in the Basilica, which was the Court of Justice and the most important public building in the town. We draw particular attention to this because careful writers have been misinformed on the subject.

6123. A priestess. A statue. (*Pompeii.*)

THE BUSTS.

6127. Unknown. (*Farnese.*)

6128. Zeno. (Named in Greek.) (*Farnese.*)

This bust is identical with the small bronze head, No. 5468, p. 75, and represents the Epicurean philosopher of Sidon who was tutor to Cicero; and not Zeno of Citium, who was the founder of the Stoics.

6129. Socrates. (*Farnese.*)
6130. Lysias. (Named in Greek.) (*Farnese.*)
6131. Carneades (?). (*Farnese.*)
6132. Lycurgus. (*Vivenzio Collection.*)
6133. Unknown; with a beard. (*Farnese.*)
6134. Sophocles. (*Farnese.*)
6135. Euripides. (*Farnese.*)
6136. Lycurgus. (*Farnese.*)
6137. Hannibal? (*Capua.*)
6138. Unknown; possibly Virgil. (*Farnese.*)
6139. Sophocles. (*Farnese.*)
6140. Apollonius of Tyane. (*Farnese.*)
6141. Aratus the astronomer contemplating the heavens. He was the author of an astronomical poem called "The Phenomena," and was born in Cilicia B.C. 300. There is a bust of him in the British Museum. (*Farnese.*)
6142. Posidonius. (Named in Greek). (*Farnese.*)
6143. Solon. (*Farnese.*)
6144. Periander. A Corinthian tyrant. (*Pompeii.*)
6145. Unknown. (*Farnese.*)
6146. Herodotus. (Named in Greek.) (*Farnese.*)
6147. Lysias. (*Farnese.*)
6148. Attilius Regulus. (*Farnese.*)
6149. Alexander the Great. (*Herculaneum.*)
6150–1. Unknown. (*Farnese.*)
6152. Zeno Citiacus. The founder of the Stoics. (*Farnese.*)
*6153. Demosthenes. A bust remarkable for the expression of the lips, indicating the defect in speech from which he suffered.
6154. Juba in second childhood. (*Herculaneum.*)
6155. Unknown. (*Farnese.*)
6156. Archimedes. (*Herculaneum.*)
6157. Themistocles. (*Herculaneum.*)
6158. Ptolemy Soter. (*Herculaneum.*)
6159. Antisthenes. Founder of the Cynics. (*F.*)
6160–1. Euripides. (*Farnese.*)
6162. Anacreon. (*Pompeii.*)
6163 to 6175 are all unknown.
6176. Gallienus. (*Herculaneum.*)
*6177. Cicero. The mole on the left cheek is remarkable. (*Farnese.*)

6178. Lucius Junius Brutus. A very fine head on an alabaster bust. (*Farnese.*)
6179–80. Unknown. (*Farnese.*)
6181. Caius Marius. (*Farnese.*)
6182. Unknown. (*Farnese.*)
6183. Marcus Arius Secundus. (*Farnese.*)
6184. Claudius Marcellus. (*Farnese.*)
6185–6–7. Seneca.

These are thought to be inferior copies of the bronze head No. 5616 in the adjoining gallery, and have long been called Seneca, though Signor Comparetti, in an exhaustive article published by Professor Ruggiero, endeavours to show that the bronze head represents Calpurnius Piso, who was a Tribune of the people about B.C. 149, and afterwards Consul. There is no trustworthy evidence that they represent Seneca, and certainly Cicero's descriptions of Piso answer admirably to the heads before us.

The *provenance* of the marble heads is uncertain ; the bronze head was found in Herculaneum in 1724, and a copy of it, No. 111389, p. 63, was certainly found at Pompeii. It is singular that we should have no less than five portraits of the same person and be unable to identify them.

6188. A vestal virgin. (*Herculaneum.*)
6189. Cleopatra. (*Herculaneum.*)
6190–1–2–3. Unknown. (*Pompeii, Farnese, Herculaneum.*)
6194. Vestal virgin known as the *Zingarella.* A very sweet and refined face. (*Farnese.*)
6195 to 6201. Unknown.
6202. Sulla (?). (*Herculaneum.*)
6203. Unknown. (*Pompeii.*)
6204. Lucius Cornelius Lentulus (?). (*Farnese.*)
6205–6. Unknown. (*Farnese.*)
6207. Postumius Albinius (?). (*Farnese.*)
6208–9. Unknown. (*Farnese.*

INNER HALLS

(Behind the Portico of the Balbi).

FIRST HALL (*of Apollo*).

In the centre,

6281. Apollo. A colossal seated statue in porphyry. The extremities are in white marble by Albaccini, only the porphyry part of the statue being ancient. (*Farnese.*)

On the left,

6253. Apollo. A statue with lyre and a swan. (*F.*)

6254. Apollo. Seated with lyre. A statue. (*F.*)

242 (*red no.*). Apollo with lyre and plectrum. An effeminate statue. (*F.*)

6256–7–8. Apollo. Busts. (*Pompeii.*)

6259. Ceres. A small statue. (*Pompeii.*)

6260. Jupiter. A fragment. (*Farnese.*)

6261. Apollo, seated. (*Herculaneum.*)

†6262. Apollo Musagetes, in green basalt; a stone very difficult to carve. The left hand holds a lyre, the other is raised to the head. (*Farnese.*)

6263. Ceres. A seated statue. (*Farnese.*)

6264. Venus. A mask. (*Farnese.*)

6265. Jupiter Tonans. A small statue. (*Farnese.*)

†6266. Jupiter. A bust of rare perfection, found in 1818 in his temple at *Pompeii*.

6267. Jupiter. A colossal demi-figure. A cast from the finest monument found in the Temple at *Cumæ*.

6268. Juno (*on an ancient column*). A head. (*F.*)

6269. Ceres. A richly-draped statue. (*Farnese.*)

6270. Bacchus. A fine head with a fillet. (*Farnese.*)

6271. Neptune with a dolphin. A statue. (*Pœstum.*)

6272. Bacchus. A fine bearded head with a fillet. Some think it a Plato. (*Farnese.*)

6273. Ceres holding a torch and an ear of corn. A statue. (*Farnese.*)

†6274. Jupiter Ammon (*on an ancient column*). A bust. His hair waves round the horns that sprout from his head. (*Herculaneum.*)

6275. Neptune. A bust. (*Farnese.*)

6276. DIANA THE HUNTRESS. A statue. A hind pursued by a greyhound is beside her. The hind was sacred to Diana on account of its speed. (*Farnese.*)

6277. Apollo Hermaphroditus. A small statue. (*P.*)

6278. DIANA OF EPHESUS. A statue of Oriental alabaster with bronze extremities. The goddess wears a tower on her head and an aureole decorated with eight griffins. Round her neck a collar of cereals fringed with acorns, and female figures in bas-relief. Three lions are upon each arm, and between the arms the numerous breasts symbolical of her nourishing the world. Her skirt is covered with mythical animals. (*Farnese.*)

This is one of the best representations extant of the celebrated statue of Diana of Ephesus. "The image that fell down from Jupiter" (Acts xix. 35) was originally merely a rude block of beech; but the Ephesian Artemis whose silver shrines brought "no small gain unto the craftsmen," was such a statue as this one. The priests are said to have killed the sculptors of it, lest they should expose the fraud. The Ephesian Artemis must not be confounded with the Greek goddess of the same name. The Greeks found the worship of the ancient Asiatic goddess when they settled in Ionia; and as she had the attributes of their maiden goddess, they grafted her into their system, and gave her the name of the Ephesian Artemis.

6279. DIANA drawing the bow. A statue. (*Farnese.*)

6280. DIANA LUCIFERA. A statue. She wears a long tunic, and holds a torch. Her mantle waves in the wind. (*Capua.*)

SECOND HALL (*of Mars*).

IN THE CENTRE,

6323. MARS seated with a shield. A statue. (*Farnese.*)

ON THE LEFT,

6282. MINERVA (*on a column*). A bust. (*Farnese.*)

6283. Venus leaving the bath. A statue. (*Farnese.*)

6284–5. Venus. Heads. (*Pompeii.*)

*6286. VENUS ANADYOMENE. A statue. In the attitude of the *Venus de' Medici*. Her attire lies on an amphora. The head and legs have been repaired. (*Farnese.*)

6287. VENUS GENITRIX. A small draped statue. (*P.*)

6288. VENUS in the attitude of the *Venus de' Medici*. (*F.*)

6288–90. Venus. Heads. (*Pompeii.*)

6291. Venus and the dolphin. A statue of *Faustina* in the attitude of the *Venus de' Medici*, with an elegant bracelet on her left arm. The old head has a grotesque appearance on the youthful body. (*Farnese.*)

6292. Venus (*on a column*) adorning herself. Her hair and dress are painted red. A small statue. (*Pompeii.*)

*6293. Venus crouching, with Cupid behind her holding an arrow. A very fine group. (*Farnese.*)

6294. Venus. A small statue. (*Farnese.*)

6295. Venus partly draped. Beside her, Cupid on a sea-dragon holds a bird in his hands. (*Pozzuoli.*)

6296. Venus. A small statue. At her side, Cupid on a dolphin seizing a polypus. (*Farnese.*)

6297. Venus crouching. She holds a scent-bottle; on the right wrist is a bracelet. (*Farnese.*)

6298. Venus adorning herself (*on a column*). (*P.*)

6299. Marciana, sister of Trajan, as Venus. She looks elderly. On her head-dress is an ornament originally set with precious stones. The arms are modern. (*Farnese.*)

6300. Venus and Cupid. Group. Venus holds up her tunic. Cupid bears a sea-shell. Repaired. (*Farnese.*)

6301. Venus with dolphin. A statue. The lower part of the body and the shoulder are draped. Repaired by Albaccini. (*Farnese.*)

109608. Venus holding the apple in her hand, leaning her left arm on the head of a smaller figure of Archaic style. She is dressed in a long tunic. Interesting for the painting of the dress. (1873. *Pompeii.*)

111387. Venus. A statue in a red tunic. (1879. *P.*)

Many Venuses are portraits of ladies of the latter period of the Roman Empire. More portraits under the form of Venus have been found than actual statues of this goddess.

6302. Mercury holding a purse in his right hand. (*F.*)

6303–4. Pallas (*on a column*). Busts. (*Pompeii.*)

6305. Bacchus with attributes. A small statue. (*F.*)

†6306. Indian Bacchus. A bust. (*F.*)

6307. Bacchus and Cupid. A fine group. (*Farnese.*)

6308. Bacchus. A bust. (*Farnese.*)

6309. Bacchus. A small statue. (*Farnese.*)

6310. Indian Bacchus. A bust. (*Pozzuoli.*)

6311. Bacchus with a panther. A statue. (*Farnese.*)

6312. Bacchus. A small statue. The inscription states that it was presented by Popidius. (*Temple of Isis, Pompeii.*)

6313. Ariadne. A head. (*Farnese.*)

6314. Antinous as Bacchus. A colossal statue, with a bunch of grapes, a cup, and crowned with a vine-garland. The sandals are very fine. (*Farnese.*)

6315. Ariadne. A head. (*Farnese.*)

6316. Bacchus with a panther. A statue. (*Farnese.*)

6317. Indian Bacchus (*on a column*). A head. (*H.*)

6318. Bacchus. This statue, of the time of Hadrian, is known as *The Farnese Bacchus.* The god is naked, and holds a cup; he rests his arm against a tree. On his head is a garland; he holds a bunch of grapes with his right hand.

6319. Pallas with her helmet. A snake at her feet. Colossal. (*Farnese.*)

6320–1–2. Pallas. (*Farnese.*)

THIRD HALL (*of Atlas*).

In the centre,

6374. Atlas. He kneels under the globe, upon which forty-two out of the forty-seven constellations known to the Romans are symbolised. A particularly fine Roman work. (*Farnese.*)

*6375. Cupid and the Dolphin. A beautiful group in Greek style. The head and feet of the Cupid and the tail of the dolphin are modern. (*Capua.*)

On the left,

6324. Bacchus. A hermes. (*Stabiæ.*)

6325. Satyr as Bacchus with a panther. A statue. (*P.*)

6326. A smiling Faun, full of expression. (*Pompeii.*)

6327. Bacchus holding grapes. A statue. (*Pompeii.*)

6328. A laughing Faun, full of expression. A bust. (*P.*)

6329. Pan and Olympus. A group. The god is seated on a rock, near Olympus, teaching him to play pan-pipes. A highly esteemed sculpture. (*Farnese.*)

6330. A smiling Faun. A bust. (*Pompeii.*)
6331–2. Satyr holding grapes. A small statue. (*F.*)
6333. A satyr crowned with ivy. A bust. (*Pompeii.*)

In front of the window,

6334–6349. Sixteen statuettes, most of which adorned fountains in Pompeii.
6350. A Satyr crowned with ivy. (*Farnese.*)
6351. Ganymede and the eagle. A group. (*Farnese.*)
6352. Bacchus Hermaphroditus. (*Pompeii.*)
6353. Cupid. Like the Cupid of the Vatican. (*Farnese.*)
6354. Bacchus hermaphroditus. A statue wearing a transparent double tunic. (*Farnese.*)
6355. Ganymede and the eagle. A group. The boy is embracing an eagle that touches his shoulders with its wing. Both have an animated expression. A fine sculpture, much repaired. (*Farnese.*)
6356–7. Ariadne. Hermes. (*Stabiæ.*)
6358. Paris with a dog. (*Farnese.*)
6359. Æsculapius? A bust. (*Farnese.*)
†6360. Æsculapius. A colossal statue, wrapped in a mantle, leaning on a long stick with a large serpent twisted about it. Parts of the right arm and stick, with the serpent, have been repaired. Found in the island *Tiberina*, in a temple dedicated to this divinity. (*Farnese.*)

The insula Tiberina was said to have been formed of corn grown on the Campus Martius, and thrown in baskets into the river. The accretions soon formed an island, which was dedicated (B.C. 291) to Æsculapius, the legend being that he landed there in the form of a serpent.

6361. Venus. A head. (*Farnese.*)
6362. Fortune, a colossal statue. Attired in a long tunic, with a cornucopia. (1816. *Pompeii.*)
6363–4. Colossal busts, open-mouthed. (*Farnese.*)
6365. A Naiad seated. From a fountain. (*P.*)
6366–7. Colossal busts, open-mouthed. (*Farnese.*)
6368. Ceres, in variegated marble. A statue. (*Naples.*)
6369. Cybele with castellated crown. A bust. (*H.*)
6370. Isis. A statue in grey marble. She holds the *sistrum* and a vase. (*Farnese.*)
6371. Cybele on her throne. A small statue. At the sides two lions, with their paws on the plinth. The head

and left hand have been repaired. (Latin inscription.) (*Farnese.*)

6372. Isis in grey, with extremities of white marble. Holding a bronze *sistrum.* (*Farnese.*)

6373. Indian Bacchus. A hermes. (*Farnese.*)

FOURTH HALL (*of the Muses*).

In the centre,

6405. Mounted Amazon. She has received her death-wound and falls to the right. An expressive statue, with modern arms and legs. (*F.*)

6406. Hercules and Omphale. The hero in a long tunic and slouched cap, holding the distaff and spindle. Omphale, covered with the lion's skin, holds the club. An allegory of strength conquered by love. (*F.*)

6407. Mounted Warrior parrying the blows of his enemy. The head and legs both of rider and horse are modern. (*F.*)

On the left,

*6376. Urania (Astronomy) holding the globe. The head is modern. (*Herculaneum.*)

6377. Calliope. A statue holding a papyrus. (*Farnese.*)

6378. Mnemosyne. The mother of the Muses, in a long and finely folded tunic. (*Herculaneum.*)

6379. A young Hercules. A colossal head. (*Farnese.*)

6380–1. Unknown. (*Pompeii.*)

6382–3–4. Hercules. (*Farnese.*)

6385. Meleager, in *rosso antico.* A small statue, resting its left hand on the head of a wild boar in black marble. The legs are modern. (*Farnese.*)

6386–90. Unknown. (*F. H. P.*)

6391. Niobe's daughter. A draped statue. (*H.*)

6392. Hermes of Hercules. (*Farnese.*)

6393. Hermes of a woman. A fine sculpture. (*F.*)

6394. Clio. A statue. The head is modern. (*H.*)

6395–6–7–8. Euterpe. A statue with a flute, to show she was the inventor of musical instruments. (*Herculaneum.*)

6399. Thalia. A statue. The Muse of comedy and husbandry, in a double tunic with wide sleeves. A mask in her left hand. The head is modern. (*Farnese.*)

6400. Melpomene (Tragedy), with a mask in her left hand. The head and right arm are modern. (*H.*)

6401. Clio, the Muse of History. (*Herculaneum.*)

6402. Erato. A statue. The Muse of amorous poetry wears a double tunic; she has a lyre in her left hand. The upper part and both arms are modern. (*Herculaneum.*)

6403. Calliope. The Muse of heroic poetry seated, with a payprus in her left hand. Very spirited. (*Farnese.*)

6404. Polyhymnia. A statue. The Muse of rhetoric in a long tunic, her right hand raised to the left shoulder. Much restored. (*Herculaneum.*)

FIFTH HALL (*of the Flora*).

In the centre,

*10020. A large mosaic, from the House of the Faun at *Pompeii*, 1831. 18 ft. 6 × 10 ft. 6.

This fine work is composed of small pieces of marble of different colours. Its composition is admirable, and there is little doubt that it was copied from an ancient painting representing the battle of Issus (B.C. 333), between the Greeks and Persians. There are 26 combatants and 16 horses. One of the chief figures is Alexander, on horseback, bareheaded, transfixing an enemy with his lance. On the right Darius, king of Persia, flying in his chariot. The ground is strewn with lances, wounded men and horses, pikes, helmets, dagger, &c. There is no glass in this mosaic.

The plaster on the left is an *ancient* restoration. Upon it were the marks showing the design proposed to be carried out, but these can hardly now be traced.

By a calculation recently made it has been found that this mosaic consists of 1,308.000 pieces.

On the left,

6408. A gladiator. A statue. (*Farnese.*)

*6409. Flora Farnese. Colossal, attributed to Praxiteles, and one of the most interesting of ancient statues. The attitude is so natural that she seems to move; a transparent robe covers her. She has a bunch of flowers

in her left hand, and holds up her dress with the right. The head, the left arm, and the feet are modern. Height, 13 ft. (*Baths of Caracalla, Rome.*)

6410. A gladiator. A statue. (*Farnese.*)

6411. PROTESILAUS. Wounded in the thigh. (*Herculaneum.*)

He was the first of the Greeks to land at Troy, and as such he was doomed by the oracle to perish; he was killed as soon as he landed either by Æneas or Hector.

6412. DORYPHORUS OF POLYCLETUS. Hermes. (*Pompeii.*)

6413. HOMER. Hermes. (*Farnese.*)

6414. EURIPIDES. Hermes. (*Farnese.*)

†6415. SOCRATES. Hermes, full of expression. The Greek motto beneath adds much to its interest; "*Not only now, but always, it has been my habit to follow only the dictates of my judgment. Mature reflection, I find, after strict examination, to be the best of all things.*" (*Farnese.*)

†6416. THE FARNESE GLADIATOR. A Greek statue. He has received his death-wound in the heart, and staggers under it. The head, arms, and hands are an undesirable restoration of a statue that must have been of the first rank. (*Farnese.*)

SIXTH HALL (*of the Gaeta Vase*).

IN THE CENTRE,

*6673. *The* "*Gaeta Vase*," a first-rate work, executed according to its inscription by Salpion of Athens, an artist of whom nothing is known. The bas-relief on it represents Mercury giving the infant Bacchus to the nymph Nysa, who stretches out her arms to receive him. These figures are followed by Fauns and Bacchantes playing on the flageolet and cymbals. (*Gaeta.*)

This vase was found on the beach at Gaeta, where it was used to moor boats, as may be seen by the marks of the ropes upon it. It was subsequently used as a font in Gaeta Cathedral!

NEAREST THE GREAT MOSAIC,

6670. A large vat with reliefs of Jupiter, Mars, Apollo, Æsculapius, Bacchus, Hercules and Mercury, each with his attributes. (*Farnese.*)

6672. TRAPEZOPHORA representing a centaur carrying Cupid and playing pan-pipes, and Scylla with the remains of a human victim entwined in her tail. (*Villa Madama, Rome.*)

6675. A LARGE VAT representing a bearded Silenus presiding over the vintage performed by satyrs, one of whom is putting grapes into the winepress, others are working the lever and carrying grapes in baskets. The winepress is unusual in form, but there is one like it on a bas-relief in the British Museum. Welcker considers it to be an altar and not a vat, and dates it to the time of Lysippus. Exposure to the weather for many centuries has damaged it. (*Francavilla's garden.*)

6676. A vat with garlands and *bucrania.* (*Farnese.*)

6674. Sarcophagus of Amazons. It was found at *Mileto* in *Calabria*, Roger, king of Sicily, who died there in 1101 having been buried in it.

6671. A large vat with vine garland. (*Pompeii.*)

BAS-RELIEFS.

ON THE LEFT, UPON THE WALLS,

From 6550 to 6553, REVERSIBLE MEDALLIONS, with figures carved in relief. (*Pompeii* and *Herculaneum.*)

6556. A MAN, with his dog. An Archaic sculpture from Asia Minor. (*Farnese.*)

BY THE WINDOW,

6570. A sepulchral bas-relief. A woman on a bed. A Cupid is descending towards her. Inscribed "D. FLAVIAE M. SATURNINAE." Interesting for its accessories—the lamp burning on the candelabrum, the little dog, the bedstead, mattress and pillow, and other items. (*Farnese.*)

6573. A man and woman shaking hands. (*Farnese.*)

†6575. Small bas-relief representing the shop of a maker of metal vases. On the left, a man and boy standing by a pair of scales. In the centre, two men working at an anvil. On the right, a man finishing a vase. In the background, sundry vases and a dog. (*Pompeii.*)

In the far corner,

6595. A small bas-relief in Archaic style, representing a feast. Beneath a couch, upon which are three men drinking, a boar's head and two loaves. A curly boy hands the wine from a large vase on the left.

> "What youth from out their halls with fragrant hair
> Shall at the cup preside."—Hor. Od. I. xxix. 7.

Two sarcophagi, and sundry bas-reliefs. (*Farnese.*)

Ancient galleys. (*Pozzuoli* and *Pompeii.*)

6603. *Alto-rilievo* representing a marriage, with fourteen standing figures. (*Pozzuoli.*)

6605. A sarcophagus. On the chief surface are the portraits of a man and his wife. (*Farnese*).

110565. Ancient galley from Cumæ. (1858.)

Beyond the doorway,

111070. Sarcophagus representing Diana and Endymion. Found in a house at *Sant' Antimo*, near Naples, where it was used as a water-trough. Roman sculpture.

Upon the walls,

From 6608 to 6660. Masks used as water-spouts.

Reversible discs or medallions which were suspended by chains between the columns of the Pompeian houses.

Glass wall-case,

Various effigies of Indian Bacchus and Fauns, of lively expression. These heads were commonly placed on marble pedestals to point out land-marks. (*P.* and *H.*)

Busts and small statues in fancy attitudes used as fountains. The inscription "Diogenes" on a very small head is thought to be a forgery. (*Pompeii* and *Herculaneum.*)

6542. A very pretty girl's head, known as the *Incognita.* (*Pompeii.*)

111389. Seneca or Piso. A copy of the bronze head. (*Pompeii.*)

111390. Demosthenes. (*Pompeii.*)

111392. Zeno of Sidon. (*Pompeii.*)

Among the reversible medallions on the last wall No. 6667 is painted in red outline on its reverse side. Very rare. (*P.*)

SEVENTH HALL (*of Bas-reliefs*).

In the centre,

A pedestal in honour of Tiberius erected by the fourteen towns of Asia Minor which he had rebuilt after an earthquake, A.D. 17. The towns are personified with their names written below the figures. Philadelphia, Imolus, Cibyra, Myrina, Ephesos, Apollonidea, &c. On the principal side is a dedicatory inscription, Plin. vii. 4; Tac. Ann. ii. 13. (1693. *Pozzuoli.*)

*6781–2. Large marble candelabra with triangular bases supported on chimæras. (*Farnese.*)

6778. Marble vase with spiral handles representing the return of Proserpine from Hades, with Bacchus, Mercury, and Ceres. (*Stabiæ.*)

6779. A fine vase representing a Bacchanal. (*F.*)

On the left, against the first wall,

6677. Sarcophagus of a Child. Two Cupids holding a garland. (*Farnese.*)

6678. A sacrifice before the image of a headless god. According to the inscription, it was a votive offering for Marcus Aurelius's safety and victory. (*Borgia Collection.*)

*6679. Œdipus and Antigone offering a sacrifice at the groves of the Eumenides. On the right a bearded priest pouring a libation upon the sacred fire. Œdipus with his head covered on account of the sacrilege he had committed is seated behind. (*Farnese.*)

6680. Young Hercules. (*Herculaneum.*)

6681. Diana, with a dog. (*Pompeii.*)

*6682. The Persuasion of Helen. Paris, aided by Cupid, tries to persuade Helen to leave Menelaus. Helen is seated, with Venus beside her, and Peitho (the goddess of persuasion) above. The figures are all named, and the work is considered of great merit. (*Noja Collection.*)

6683. Hercules and Omphale. The labours of Hercules in the margin. The inscription states that it was a vow to Hercules by Cassia Priscilla. (*Borgia Collection.*)

6684. Bacchus drunk, supported by a Faun. Bacchantes and other figures. (*Farnese.*)

†6685. SILENUS drunk on an ass, which is about to lie down with him. He is resting his arms on the necks of two Fauns: Pan leads the animal. A grotesque bas-relief, but very well executed. (*Pompeii.*)

6686. Perseus and Andromeda. (*Farnese.*)

†6687. COMIC SCENE. From an ancient play. The stage and scenery are interesting. (*P.*)

†6688. APOLLO AND THE THREE GRACES. (*Alto rilievo.*) This sculpture is a gem. On the left, Apollo with his lyre disposes his arm affectionately round the neck of an elegant female figure, who is playing the cymbals. On a bed behind him, the other two Graces, one seizing the lyre, the other kneeling. (Found at Ischia.) (*Farnese.*)

6689. ORESTES seeking refuge in Apollo's temple after having murdered his mother. Apollo's statue, the tripod, the corpse of Clytemnestra, and the serpent Python are visible. (*Herculaneum.*)

6690. A woman feeding a parrot. (*Pompeii.*)

6691. Tiberius and his mistress on horseback. A slave leads them towards a statue. (*Capri.*)

6692. A negro driving a chariot. A warrior is stopping the horses. (*Herculaneum.*)

†6693. SARCOPHAGUS. The finding of Ariadne. The youthful Bacchus standing on a chariot drawn by a centaur, and Silenus lying drunk on a four-wheeled car drawn by asses, which have fallen. The usual Bacchic retinue make up the group. At the end of the Sarcophagus Ariadne asleep. Very highly esteemed. (*Farnese.*)

SECOND WALL, UNDER THE FIRST WINDOW,

6694. Jupiter seated. A small bas-relief. (*Pompeii.*)

6695. Vintage scene. (*Pompeii.*)

6696. CUPID (drawing the bow) and VENUS. (*Pompeii.*)

6697. SOCRATES (?) seated and wrapped in a mantle. (*P.*)

6701. A SARCOPHAGUS representing Bacchus seated on a centaur. In the middle a medallion with inscription. (*F.*)

6704. A large pediment of a sarcophagus, representing in bas-relief and in three series, the life and exploits of a gladiator. Very interesting as a study of the games of the arena. (*Pompeii.*)

6705. A SARCOPHAGUS representing Prometheus, having

created a man, in the presence of Jupiter, Juno, Mercury, and Neptune, with their attributes. (*Pozzuoli.*)

UNDER THE SECOND WINDOW,

†6711. A very interesting sarcophagus, showing the race of Pelops and Œnomaus. On the left, Œnomaus making terms with Pelops. In the centre, the king, prostrate beneath his chariot, with his off-horse kicking violently; beyond him, Pelops in his chariot at full gallop; and on the extreme right Pelops kissing Hippodamia. The race is said to have taken place at Pisa, in Elis, Greece. (1857. *Pozzuoli.*)

THIRD WALL,

†6712. Sarcophagus of a child, representing four chariots racing, driven by children. The boy weeping is remarkably fine, and the whole work admirable. (*Farnese.*)

The seven eggs upon the meta are interesting, as showing the way in which the ancients counted the seven laps of the chariot races.

6713. ICARIUS'S FEAST. Before a house with tiled roof lounges the Indian Bacchus, rather the worse for drink, wearing a long robe, and followed by Fauns and Bacchantes. A Faun is taking off his sandals. Icarius and his daughter Erigone recline on a couch, inviting the god to the feast. Before the bed is a table with eatables. A very fine sculpture. (*Capri.*)

Dr. Dyer (Imitative Art, p. 276), gives a most accurate criticism of this bas-relief, which he considers superior to the similar ones in the Louvre, Vatican, and British Museum.

†6715. PEDESTAL representing three Caryatids. At the foot of a tree is seated a woman clad in the Dorian fashion, leaning on her right arm and in evident grief. On each side is a Caryatid wearing a double tunic. They bear a pediment, on the front of which, "*Greece erected this trophy after the victory gained over the Carians,*" who had abandoned the Greeks to follow the Persians. (*Avellino.*)

Caryæ was a city of Arcadia, the inhabitants of which joined the Persians after Thermopylæ. On the defeat of the Persians the allied Greeks destroyed the town, slew the men, and took the women captive; and Praxiteles employed female figures representing the women of Caryæ instead of columns. Male figures so employed are called Atlantes.

6717. MEDALLION representing a consul. Half-figure, life-size. (*Farnese.*)

6724. A Bacchante struggling with a Faun. (*H.*)

6725. Seven girls hand in hand in bas-relief. Names in Greek: Euphrosyne, Aglaia, Thalia (the Three Graces), Ismene, Kikais, Eranno, and Telonnesos, this last being probably the place where this elegant relief was executed. (*Herculaneum.*)

6726. BACCHUS with a Faun going before him, and playing on the double flute, while a Bacchante dances to the music of a tambourine which she holds aloft. Similar to a group on the Gaeta vase in the preceding hall. (*Farnese.*)

6727. ORPHEUS, EURYDICE, and MERCURY (names in Greek). Orpheus turning his head to bid farewell to Eurydice, whilst Mercury, conductor of souls, commands them to separate. The expression of Eurydice is charming. (*Noja Collection.*)

*6728. BACCHUS presenting the *cantharus* to a figure almost effaced, near an altar loaded with oblations. The panther at his feet. Very fine. (*Herculaneum.*)

6723. VOW TO MITHRAS. Sacrifice of a bull. (*Capri.*)

Mithras was the Persian sun-god, and is represented allegorically as a young man stabbing a bull, just as the sun penetrates the earth. The tail of the bull ends in ears of corn, to denote plenty. The blood from the bull nourishes all the lower creation, from the sacred serpent to the unclean dog.

The worship of Mithras spread into Italy, and a cave dedicated to him may be visited at Capri. It was in it that this bas-relief was found.

6729. A consul. Half-figure, life-size. (*Farnese.*)

FOURTH WALL,

6738–9. Two trophies, one of armour, lance and flag, the other of a tunic with a dragon. (*Farnese.*)

Among sundry bas-reliefs, most of them from Capua, is—

6747. Punishment of Marsyas. The unfortunate Satyr tied to a tree, and beside him the executioner.

The peculiarity of this fragment is the grinder sharpening the knife to skin Marsyas. It reminds us of the Greek statue by an unknown sculptor of the grinder in the Tribune at Florence.

Three pedestals representing conquered Provinces, in Phrygian costume. (*Farnese.*)

6756. A sarcophagus. Jupiter, Juno, Apollo, and the Muses Euterpe, Polyhymnia, Melpomene, and Thalia, are carved around it. (*Capua.*)

Fifth wall,

6776. Sarcophagus, adorned with bas-relief of Bacchus in a chariot drawn by a male and female Centaur, and Hercules leaning on Omphale. (*Farnese.*)

EIGHTH HALL (*of the Fragments*).

In the centre,

6862. Basin in *rosso antico* with decorations. (*Pompeii.*)

Marble lustral basins, *acquaminaria.* (*Pompeii.*)

6863. An altar adorned with Bacchic symbols. (*P.*)

6866. Three Sphinxes supporting a basin; admirably done. (*Pompeii.*)

On the left,

From 6788 to 6791. Ornament of the door of the Exchange at Pompeii,—arabesques, birds, insects, and different reptiles, admirably designed. (*Pompeii.*)

Around the hall,

Some columns in *verde antico.* (*S. Ag. dei Goti.*)

Sundry Oriental alabaster columns. (*Pompeii.*)

Several small columns adorned with leaves.

Many legs for tables, representing panthers, lions, griffins, and sphinxes. (*Pompeii.*)

6857. Candelabrum. The base is adorned with two fine he-goats, a small hind sucking its dam, and two birds, and is supported on four couchant rams.

6858. Standard of a triangular candelabrum adorned with figures. (*Pompeii.*)

LARGE BRONZES.

Vesuvius has preserved for us almost all the ancient bronzes that we have, for the eruption of 79 A.D., though it destroyed the cities, preserved as by a miracle all that was imperishable in them from the Vandalism of succeeding ages. The bronzes of Athens and Rome are lost for ever, and but for those of Pompeii and Herculaneum we should not have known that the Greeks far excelled us in this branch of art.

Pliny tells us that the ancients put gold and silver into their bronze, the base of it being copper and tin; but no analysis has yet been made which can give us any idea of the proportions in which the metals were mixed.

The metal when cast and tempered was put to a great variety of uses. We see in this wonderful Museum specimens of it for household and urban ornament of every kind. It was also used for bracelets, rings, seals, and tools. Every description of cooking utensil was made of it, and to prevent corrosion these were, when necessary, lined with silver, just as we now line such utensils with tin.

There is no such other collection in the world as that now before us, and by connecting it with the collection of small bronzes upstairs we shall be able to realise to a small extent what the glories of the great period of art must have been, if second-rate provincial cities could contain such marvels of artistic excellence in an age of decadence.

It will be noticed that the bronzes from Pompeii are very much discoloured, while those from Herculaneum are uninjured.

FIRST HALL.

IN THE CENTRE,

†4904. One of the four horses of Nero's *quadriga* found in 1739 near the *Theatre of Herculaneum.* Height 15 hands. Fragments of the other horses and of the chariot

were found, and we shall notice some of the bas-reliefs that adorned the latter.

The Latin inscription by Abbot Mazzochi reads—

Of this splendid bronze quadriga, with its horses reduced to fragments and dispersed, I alone remained uninjured, thanks to the diligent care of a monarch (Charles III.), *who collected the* 600 *pieces into which Vesuvius separated me like the limbs of Absyrtus.*

On the left,

*4886 and 4888. Two elegant gazelles. (1751. *H.*)

4887. Colossal Head of a Horse. A most beautiful Greek casting, presented to the Museum in 1809 by the Santangelo family. It is probable that it was cast as it is, and never formed part of a complete horse.

An attempt has been made to show that this specimen is a fragment of the colossal horse, emblem of Naples, which formerly stood before the Temple of Neptune (now *Piazza Duomo*) in Naples. Popular superstition attributed curative veterinary powers to that statue, and Cardinal Filamarino broke it up in 1322 on this account, and cast a new bell for the Cathedral out of the metal. The horse's head on the right is from Herculaneum; that on the left is of fifteenth century work.

4989. Unknown. A bust. (*Pompeii.*)

On a marble pedestal,

4890 to 4893. A bull—A crow—A seated Mercury—A pig. For fountains. (*Pompeii* and *Herculaneum.*)

4894. A horse. The bridle inlaid with silver. Found with the statue of Alexander mentioned further on. (1761. *H.*)

On a pedestal, as found,

110663. Lucius Cæcilius Jucundus. A bronze head with a Latin inscription: *Felix Libertus to the genius of our Lucius.* This splendid casting exhibits the portrait of a man of remarkable expression. His face reveals malice, especially in the motion of the lips. Observe the wart on his left cheek.

Many deal tablets found in his house show that he was a usurer who lent money at 2 per cent. per month, which fell due a month after the date of the transaction. (1875. *P.*)

†4895. Diana. A half-figure with glass eyes, discovered in 1818, near the *Forum of Pompeii.*

It is conjectured that the ancients used it for oracles, speaking through the hole in the back of the head. Two other small holes behind the right shoulder were used to move the eyes.

In a glass case,

Sundry animals. Two wings of a statue. (*P.* and *H.*)

112841. Two triangular penthouses with mythical birds, and a silver-gilt mask. Supposed to have been mounted on staves as military standards. (*Rome.*)

The earliest military standards were mere wisps of hay or straw on a pole. In later times, down to B.C. 104, the eagle and four other creatures formed the standards, after which the eagle alone was retained.

Last wall.

4896. Sappho. A bust of rare perfection. (1758. *H.*)

4897 to 4902. A boar attacked by dogs—A serpent—A lion and stag. A group for a fountain. (*House of the Citharista, Pompeii.*)

4903. A he-goat. (1841. *Nocera.*)

4990. Agrippina. A bust. (*Pompeii.*)

SECOND HALL.

In the centre, on a column from Pompeii,

111701. A Cupid carrying a dolphin. A charming small statue for a fountain. (1880. *Pompeii.*)

On a marble table,

4993. A Cupid holding a lamp like a comic mask, and a lamp-hook. Beside, on a bronze column, another lamp in the shape of a human head; the flame issued from the mouth. (*Pompeii.*)

*4994. An Angler. Small statue for a fountain, holding a basket and fishing rod. (*Pompeii.*)

*4995. Bacchus and Ampelus. Their eyes and the garland on the base are in silver. (1812. *House of Pansa, Pompeii.*)

*4996. Alexander. An equestrian statuette inlaid with silver. Alexander is represented mounted on Bucephalus,

without helmet, in rich armour, raising his sword. (1761. *Herculaneum.*)

*4997. VICTORY. Poised on a globe, with two large wings; remarkable for its light waving garment. On the left arm is a gold bracelet adorned with a ruby. (*Pompeii.*)

> Nothing is more difficult to execute satisfactorily in metal than what is called the "*throw*" of drapery. It is in this point that the Greeks excelled us moderns so notably.

4998. VENUS at her toilet. A statuette. (*Nocera.*)

*4999. AMAZON. Mounted and hurling a lance. (1745. *Herculaneum.*)

5000. CUPID clasping a goose. (*Pompeii.*)

FOUR MASTERPIECES.

ON COLUMNS IN GIALLO ANTICO,

*5001. SILENUS. Crowned with ivy, and girt with a cloth. Originally no doubt he bore a basket on his left hand. The base is adorned with vines and inlaid with silver. Height, 21 inches. (*May* 1864. *Pompeii.*)

*5002. A DANCING FAUN. In the full vigour of adult manhood, with a strong tail, and horns sprouting from a garland of oak leaves, this muscular figure is a very beau-ideal of athletic grace, though the general expression is of inebriety. Height, 32 inches. This statuette gave the name to the *House of the Faun, Pompeii.*

†111495. A DRUNKEN FAUN, for a fountain. He is staggering. In his left arm he holds a wine-skin, from which the water flowed. (1880. *Pompeii.*)

*5003. NARCISSUS. Wears sandals and a roe-skin, and, with his right hand raised and head gently inclined, seems absorbed in the subdued whisperings of the nymph Echo, who for love of him wasted away and filled hill and dale with her amorous lamentations. The eyes of silver. Height, 25 inches. (1862. *Pompeii.*)

†4885. DORYPHORUS OF POLYCLETUS. This bust is sometimes known as Augustus. It is remarkable as being the only Greek bronze with the maker's name upon it: ΑΠΟΛΛΩΝΙΟΣ ΑΡΧΙΟΥ ΑΘΗΝΑΙΟΣ ΕΠΟΗΣΕ (*sic*), "Apollonius, son of Archios the Athenian." (1753. *Herculaneum.*)

UNDER THE WINDOW, GLASS CASE, LOWER ROW,

5004. MARS with cuirass and cloak. (*Pompeii.*)

109326. Fragment of a small draped statue. (*Pompeii.*)

5005. MARS wearing armour and mantle. This small statue belonged to the chariot of Nero. (1739. *Herculaneum.*)

5006–7. SILENUS seated with a wine-skin. (*Pompeii.*)

*5009. APOLLO. A small statue, with a wand. (*H.*)

110127. GALBA. A silver bust much injured. He wears the *paludamentum*, and Medusa's head on the armour. (1874. *H.*)

*5010. FORTUNE on a globe. Her attitude and dress are admirable. The necklace is inlaid with silver. (*H.*)

5011–2. SILENUS caressing a panther. (*Pompeii.*)

5013. JUNO in a mantle which covers her head. This belonged to the chariot of Nero. (*Herculaneum.*)

5014. CALIGULA? A small statue. Fine armour inlaid with silver, and a sword. (*Pompeii.*)

5015. Silenus on a wine-skin: a fountain. (*Pompeii.*)

5016. APOLLO in a mantle. Chariot of Nero. (*H.*)

UPPER ROW,

5017 to 5022. Statues for fountains. (*Pompeii.*)

5024. DIANA drawing her bow.

†5025. A man lying on his back. (*Pompeii.*)

These two statuettes are thought to have formed part of a Niobe group.

5026. A MAN setting his foot on a rock. (*Pompeii.*)

ON PEDESTALS,

4889. LIVIA. A bust, notable for its wig. (1753. *H.*)

SIDE GLASS CASE,

The contents of this case are very interesting. They show some of the very earliest attempts of the ancient Etruscans at casting the human figure in bronze.

5510 *et seq.* Etruscan figures. Very ancient.

5534. An IDOL in bronze, of primitive style. (*Elba.*)

5562 to 5571. ETRUSCAN PATERÆ and mirrors, with mythological figures, of primitive style. Inscriptions.

ON A PEDESTAL,

4991. C. NORBANUS SOREX. A head with hollow eyes.

On the plinth was the following inscription, in Latin :—
Caius Norbanus Sorex, second magistrate of the suburb Augusta Felix, to whom the place has been assigned by decree of the Decurions. (*P.*)

In a large glass case (*facing the window*),

Household gods, some of which are beautifully modelled. The most remarkable are—

Top shelf (*centre*),

5075 *et seq.* Fauns' heads of charming expression. (*P.*)

Second shelf,

5133. Venus Anadyomene, with gold bracelets and anklets. The base inlaid with silver. Much admired. (*Pompeii.*)

5185. Copy of the Farnese Hercules. (*P.*)

Third shelf,

5199. Neptune—quite perfect. (*H.*)

113259. Mercury with a purse in his hand. (1882. *P.*)

5262. Victory on the globe. (*P.*)

Bottom shelf,

109360. Fine *repoussé* medallion inlaid with silver. (*P.*)

5292. A dancing Faun with thyrsus. (*P.*)

113257. Apollo with silver fillet, and silver strings to his lyre. Very fine. (1883. *P.*)

5313. Abundance with rudder and cornucopia. The base is inlaid with silver. (*Herculaneum.*)

111697. Abundance seated on a throne. She holds a silver plate and a cornucopia. (1880. *P.*)

The small Camilli pouring a libation were found beside her, and the little lamp in the form of a foot now placed above her was in front of her. The wick may still be seen in it, and it was probably alight when the city was destroyed.

5371. Œneas and Creusa with Ascanius. (*P.*)

On a pedestal,

4992. Brutus. A bust much oxidised. (*Pompeii.*)

Side glass case (*bottom shelf*),

5503. A sitting dwarf, very well executed.

5508. A votive hand. Inscribed.

5465–6–7–8. Epicurus, Hermarcus, Demosthenes, Zeno. (*Herculaneum.*)

These busts were found in the library where the papyri were discovered.

5469–70–71. Demosthenes, Epicurus, Metrodorus. (1753. *Herculaneum.*)

5472–3–4. Tiberius, Augustus, Agrippina. (*P.*)

THIRD HALL.

The centre of this hall is occupied by the finest bronze works of antiquity.

*5624. The sleeping Faun. The figure is seated and appears as if leaning against a tree, the absence of which conveys an impression of unrest and discomfort. The figure itself has the right hand under the head, which is thrown back, the lips open, and the general expression is of a deep and peaceful sleep. Height, 5 ft. (*Herculaneum.*)

*5625. Mercury in repose. The most celebrated bronze of all antiquity. The messenger of the gods is seated, and clearly reposing after a rapid flight. The left foot and the right hand both contribute towards bearing the weight of the body. The right holds a small piece of bronze rod which no doubt originally formed part of the *caduceus*, the only part of this beautiful figure which has been lost to us. The detail of the muscles and of the winged sandals is admirable, and every line of the composition is exquisite. Height, 8 ft. (1758. *Herculaneum.*)

*5626–7. The Discoboli. Two nude youths with hands and arms extended. Height, 5 ft. (1754. *Herculaneum.*)

Eminent authorities consider "The Divers" to be a more correct name for these statues, as they were found on a small island in the *piscina* of a villa, and this is the more likely because discoboli would naturally be represented with the discus, like the celebrated quoit-player of Myron now in the Vatican. The statues are undoubtedly of great excellence, and it is worthy of remark that they are a pair—that is that they look right and left, and were clearly cast to stand opposite to one another.

IN THE CENTRE OF THE HALL,

*5628. THE DRUNKEN FAUN. Life size. He is extended on a half empty wine-skin, which yields to his weight; he snaps the fingers of his right hand, and has a merry look which shows his state of inebriety. On his neck are the two glands usual to goats, and horns appear on his forehead. Every detail of this statue will bear the closest inspection. Critics assert that the body has been slightly flattened, but this injury is scarcely perceptible. Height 5ft. 9in. (1745. *H.*)

5629. APOLLO with the plectrum. A very interesting statue because of its strong Etruscan type. It seems certain that the artist who designed it had in his mind some Etruscan work of art, though in all probability the statue was cast in Roman times. (*Pompeii.*)

ON A PILLAR NEAR THE LEFT DOOR,

5588. Unknown. Bust. (*P.*)

5589. Viciria Archas, *mother of Balbus.* Statue. (*H.*)

5590. Ptolemy Philometor. Bust. The head has the royal fillet, and glass eyes. (1755. *Herculaneum.*)

*5591. MAMMIUS MAXIMUS. A statue found with that of Marcus Calatorius, wearing the magistrate's robe. On the plinth was the inscription in Latin, *To Lucius Mammius Maximus, Augustal, the inhabitants contributing the money.*

Lucius Mammius Maximus erected at his own cost statues to Livia, Germanicus, Antonia, Claudius' mother, and to Agrippina, wife of Claudius, which shows that he lived after her decease: he also built the market. His father was a Decurion at Nuceria. (1743. *Herculaneum.*)

†5592. BERENICE. An admirable bust with a plait on the top of the head. It has been much disputed whether or not this is a female head, but it is now generally agreed that it is so. The name given to it rests on slender authority (*Herculaneum.*)

5593. Tiberius Claudius Drusus. A colossal statue leaning on a lance. Beneath it was an inscription in Latin: *To Tiberius Claudius, Sovereign and Pontiff for the eighth time, Tribune sixteen times, Emperor, Father of his country, Censor. By the will . . . . Messius son of Lucius . . . Seneca, a soldier of the thirteenth city cohort; and to*

erect it four sesterces were bequeathed to every Municipality. (1741. *Herculaneum.*)

On a column,

5594. Ptolemy Philadelphus. A bust crowned with olive. (1759. *Herculaneum.*)

*5595. Augustus deified. A colossal statue. In his right hand a lance. In the left, Jupiter's thunderbolt. (1741. *H.*)

On a column,

5596. Ptolemy Alexander. Bust. (1755. *H.*)

*5597. Marcus Calatorius. A Roman magistrate. On the plinth was a Latin inscription: *To Marcus Calatorius, son of M. Quartion, the citizens and inhabitants offer this.* (1743. *Herculaneum.*)

5598. Ptolemy Apion. Bust. His curly hair makes him look effeminate. He reigned at Cyrene, and left his kingdom by will to the Romans. (For an exhaustive article on this bust see Ruggiero, p. 171.) (1759. *H. of the Papyri, Herculaneum.*)

5599. Unknown. A colossal statue. (*H.*)

On a column,

5600. Ptolemy Soter II. Bust. (1754. *Herculaneum.*)

On a bracket,

5601. Unknown. An admirable head.

On a column,

5602. Heraclitus. Bust. His aspect is gloomy. (*H.*)

He was conceited, pretended to universal knowledge, and declared that all men were unjust and liars.

*5603 to 5605. Actresses. These three statues, and those opposite, decorated the peristyle of a villa near the theatre of Herculaneum. They are dressed in the *tunico-pallium*, which is thought to indicate that they were dancing girls. Their eyes are enamelled.

On a bracket,

5606. Unknown. A head. (*Farnese.*)

On a column,

*5607. Archytas. Bust. The head adorned with the turban, peculiar to great philosophers. He was the

successor of Pythagoras and friend of Plato. He lived at Tarentum and was a great mathematician—Horace calls him the "measurer of sea and land and of the countless sand." (1753. *H.*)

On a column,

5608. Speusippe? Bust. (*Herculaneum.*)

5609. Antonia, wife of Drusus. (1741. *H.*)

On a pillar,

5610. Antinous? Bust. (*Pompeii.*)

5611. A Camillus, or acolyte. (*Naples.*)

5612. Faustina. Covered by a mantle and wearing a ring. Colossal statue. (1741. *H.*)

On a column,

*5613. Apollo, holding the *plectrum* and a lyre, the strings of which were of silver. Height, 33 inches. (*P.*)

On a column,

*5614. Marcus Claudius Marcellus, nephew of Augustus, who died in his twentieth year. (1754. *Herculaneum.*)

5615. Nero Drusus. As a priest. A statue. (1741. *H.*)

†5616. Seneca. A head of great artistic merit and wonderful realism. Thought by Comparetti to represent Calpurnius Piso. (*See Ruggiero, p.* 171.) (1724. *H.*)

On a bracket,

5617. Tiberius. A bust. (*F.*)

On a column,

*5618. Plato (b.c. 347). Reputed the finest bronze head extant. He looks down as if in meditation, and every detail has been most elaborately worked out. The likeness to the head of our Saviour is often noticed. The modern school of Archæologists has named the head "The Indian Bacchus," and Lenormant asserts that it is a Neptune, and once formed part of the statue which is reproduced on the gold coins of Tarentum. (1759. *H.*)

5619. Three Actresses. (*Theatre, H.*)

On a bracket,

5622. Unknown. A bust. (*Farnese.*)

5623. Democritus. A bust. (*H.*)

LAST HALL.

In the centre,

5635. Nero (or Caligula), on horseback. (*Pompeii.*)

This statue stood on the top of the triumphal arch at Pompeii, and was found in fragments, which have been put together with a result not altogether satisfactory.

On a column,

5631–2. Unknown. Busts. (*Herculaneum* and *Farnese.*)

5633. Apollo. Bust. (*Farnese.*)

5634. Publius Cornelius Scipio (*Africanus*). A perfect bust, with two scars on the head. (*Herculaneum*).

Under the window in three glass cases,

5776. Fragmentary armour, of ivory.

5777 to 5801. Fragments of bronze armour. (*P.*)

Leaden sling-bolts (*glandes*) with inscriptions; from the battle-field of Cannæ.

5844 *et seq.* Axes. Bronze clasps for sword-belts, lances, and daggers. (*Pietrabbondante.*)

GRECIAN ARMOUR.

Large wall case,

Cuirasses — helmets—greaves—frontlets—spear-heads ; of the Greek period. (1805. *Pæstum* and *Ruvo.*)

ARMOUR FOR GLADIATORS.

These arms were not intended for use, but were worn for display in gladiatorial processions, and were probably given as prizes. An interesting illustration of the use of these helmets may be seen in the Hall of Bas-reliefs, No. 6704, p. 65.

Wall-case opposite window,

5669. Circular shield, with head of Medusa and olive garland inlaid with silver. (*Pompeii.*)

5674. Helmet with bas-relief representing the last night of Troy. (*Herculaneum.*)

5865 to 5868. Greaves, with ornaments. (*Pompeii.*)

Helmet, with traces of gilding. (*Pompeii.*)

Trumpets, lances, and daggers, with ivory handles. (*Pompeii.*)

5636. A bronze helmet very much oxydised. (*Pompeii.*)

This helmet was long shown as the one found upon the sentry who died at his post at Pompeii. It is certain however that the story is not worthy of credit, and that the so-called sentry-box was merely a tomb with a seat for the public.

ITALIAN AND ROMAN ARMOUR.

LAST WALL-CASE,

Lances, daggers, and helmets.

5746. A FLAG-STAFF with a cock on the top, used as a military standard.

This, with the other arms in this case, was found at *Pietrabbondante*, the ancient Bovianum Vetus. It was a symbol of Mars, who was the patron of that city.

In the centre of this case are three trumpets found in a wine-shop in Pompeii in 1884. The wood is a restoration carefully made after the original, which crumbled away on exposure to the air. These trumpets were for use in the gladiatorial processions, and are often represented on frescoes, but the specimens before us are the first trumpets of this pattern that have ever been found.

THE ENTRESOL—RIGHT.

FIRST ROOM.

In the centre of this room is a large cabinet not yet filled, but destined to contain terra-cotta from Pompeii.

THE FRESCOES: ON THE LEFT,

113197. THE JUDGMENT OF SOLOMON (?)

The subject of this picture is disputed. If its origin is Biblical, it is the only trace of Holy Writ as yet discovered in Pompeii. It is said by some to be a human sacrifice, but it represents neither priest, altar, nor sacred fire, nor as far as we are aware will the details fit any heathen legend.

The picture represents a woman imploring three judges (one of whom holds a sceptre) to save the life of her child, which a soldier is about to cleave in two with a chopper. A second woman is holding down the infant. A guard of soldiers and a few spectators make up the picture. (June 1882. *Pompeii.*)

> "Then spake the woman whose the living child was unto the king, for her bowels yearned upon her son, and she said, O my lord, give her the living child, and in no wise slay it. But the other said, Let it be neither mine nor thine, but divide it." (1 Kings iii. 26.)
>
> Josephus (viii. 2) also gives an account of the incident, but his account does not agree with the picture.

111482. A fresco in four divisions, representing scenes in tavern life. The third division shows a dispute over a game at dice. One player is made to exclaim, "Six!" the other, "No; it is three and two!" (*Pompeii.*)

111475. Europa and the bull. (1878. *Pompeii.*)

111476. Cassandra predicting the fall of Troy to Priam and Hector. (1873. *Pompeii.*)

111210. The death of Laocoön. (1875. *Pompeii.*)

SECOND WALL,

111483. Thisbe killing herself on finding the body of Pyramus beneath the mulberry-tree. (1881. *Pompeii.*)

†111437. Venus, adorned with bracelets, seated near Adonis, holding a nest, which contains Castor and Pollux, just hatched from the egg of Leda. Two lovers ogling one another, and other figures. (1863. *Pompeii.*)

111441. Orion, with the help of Cupid, wooing Diana. The maiden goddess warns him off. Three damsels in the background, one of whom looks at Orion and makes the gesture of personal admiration still used in Naples. (1863. *Pompeii.*)

†111439. Iphigenia as priestess of Diana at Tauris, after her rescue from sacrifice at Aulis. (1875. *Pompeii.*) See No. 9112, p. 13.

Above the line,

114320. Helen and Paris with Cupid. (*Pompeii.*)

114322. Phædra persuaded by her nurse. (*Pompeii.*)

114321. Medea meditating the murder of her children. (*Pompeii.*)

111436. Jason and Pelias. Jason as a handsome youth appearing before the temple at Iolchos, to the consternation of Pelias and his daughters. (1878. *Pompeii.*)

Pelias had usurped the kingdom of Cretheus, and the oracle bade him beware of one of the sons of Æolus, who would come to his court *with only one shoe*—Jason is thus represented here, and it is the only painting found of this subject. (But see below No. 111477.)

111211. Polyphemus and Ulysses. (*Pompeii.*)

111481. Bacchus and Ariadne. (1878. *Pompeii.*)

†111480. The remains of a very beautiful picture, the subject of which is uncertain. (1878. *Pompeii.*)

111484. Bacchus finding Ariadne. (1863. *Pompeii.*)

Wall next the window,

111212. Danaë with her infant Perseus driven out to sea by her father Acrisius. (1879. *Pompeii.*)

111442. Neptune and a Nereid. (1878. *Pompeii.*)

112285. A grotesque picture, intended as a warning to passers-by. The classical reader will understand the inscription, "*Cacator, cave malum.*" (1880. *Pompeii.*)

111472. Scene in a camp. Much defaced. (January 1863. *Pompeii.*)

111213. Bacchus and Silenus. (1879. *Pompeii.*)

111209. Wine-party, prettily painted. (1879. *Pompeii.*)

111214. Venus and Mars. (1879. *Pompeii.*)

111479. Spirited hunting picture, representing perhaps the destruction of the Niobides by Apollo and Diana. (1872. *P.*)

111477. MEDEA boiling a ram in a caldron, from which a lamb jumps out, to persuade the daughters of Pelias that that she would rejuvenate their father. They slew their father accordingly, but she (out of revenge) declined to restore him to life. (1874. *Pompeii.*)

THIRD WALL,

†112222. AMPHITHEATRE of Pompeii on the occasion of the fight between the Nucerines and Pompeians, which caused Nero to stop all theatrical performances at Pompeii for ten years. (Tac. Ann. xiv. 17.) This interdict expired only eight years before the destruction of the cities. This historical painting presents several features of the greatest interest. First, the awnings are represented as spread. We knew they used awnings, because the words "*vela erunt*" at the bottom of the theatrical advertisements (*libelli*) could mean nothing else; but it was by means of this picture that we learnt the use of the mast-holes in the wall of the great theatre at Pompeii. Secondly, we see that there is an important building to the right of the amphitheatre which has not yet been discovered. And, lastly, that it was situated in a boulevard upon which itinerant sellers of refreshments erected their stalls, after the modern Neapolitan fashion. Two men bearing a litter can also be distinguished. (1869. *Pompeii.*)

The following is the advertisement to which we have referred. It is on a wall near the *Casa del Centenario* at Pompeii, and the mutilated inscription on the picture before us, painted on the building on the right, seems to have been a duplicate of it :—

'*Twenty pairs of Gladiators, paid by Decimus Lucretius Satrius Valens, priest* (flamen) *in the time of Nero the son of Cæsar Augustus, and ten pairs of gladiators, paid by Decimus Lucretius the son of Decimus Valens, will fight at Pompeii on the* 10*th*, 11*th*, 12*th*, 13*th*, *and* 14*th of April. There will be a regular hunting scene* (legitima venatio), *and the awnings will be spread. Written by Celer.—Emilius Celer, writer of Inscriptions, wrote this by moonlight.*"

†112282. Mars and Venus. A large picture. (1863. *P.*)

112286. An allegory of Bacchus. (1879. *Pompeii.*)

113195. Grotesque Egyptian landscape. (*P.*)

112283. Bacchante asleep. On the right her companion with her shoes on the rock beside her. On the left the lower portion of a male figure, and at the top of the picture Silenus looking on. (1863. *P.*)

111474. Hercules delivering Dejanira. (1878. *P.*)

†111473. Pan and the Nymphs. The god is in human form excepting his goat's ears, and two small horns on his forehead. He is about to play upon the syrinx, which he holds in his hand. One of the nymphs holds a lyre, the other a tibia. A goat in the foreground and a landscape with buildings behind. Admirably executed. (1878. *P.*)

SECOND ROOM.

SPECIMENS OF MEDIÆVAL ART.

In the centre,

10915. Chinese ivory basket, finely carved.

On the left,

10522. Cain and Abel.

10523. Bronze model of the Farnese bull.

10524. Figures from "The Rape of the Sabines." (*Florence.*)

10793–4–5. Bronze medallions and plaques representing Christianity, the Holy Family, and Cupids.

Hanging lamp shaped like an eagle, and three others.

10525–6. Alabaster basins with Medusa's head in the centre, and Sileni for handles.

10810. Beautiful basin in *rosso antico.*

10527. Ferdinand I. of Aragon, wearing the ermine order which he instituted after the rebellion of the barons. A bronze bust.

10528. Bronze Cupid.

10529. Bronze heads.

10815. "Night," by Thorwalsden. A marble plaque.

10816. Alabaster triptych from the church of *S. Giovanni a Carbonara,* Naples.

*.*0001. Stalactite in the form of a large cup. (*Calabria.*)

THE WALL-CASES,

A large number of bronze statuettes of unequal merit: idols from Mexico, China, and Japan, and a good many specimens of secondary interest.

The description of the collection of Ancient Glass will be found on page 93, it being intended to move the specimens to the upper story, to make room for more terra-cotta.

THE COLLECTION OF TERRA-COTTA.

Terra-cotta, though an extremely brittle material, is practically indestructible, and hence has been of great value in determining the state of the culture of every branch of the human family throughout every period of its existence. The art of making pottery is probably the most ancient, as well as the most universal in the world, and the potter's wheel is one of the earliest of the mechanical inventions. The earliest pottery was no doubt made of sun-dried clay unglazed; but even savages rapidly improve upon this primitive method, and turn out pots and cups which show that they have left the rudimentary stage of the art far behind them. In Greek and Roman times terra-cotta was very extensively used for various purposes of architectural ornamentation, for votive statues and offerings, children's toys, money-boxes, lamps, and every kind of domestic use. Very large amphoræ were made to contain wine and oil; larger vessels still, called *pithoi*, may be seen standing where they stood 1800 years ago, in the shops at Pompeii, as receptacles for corn, fruits, salt and similar wares; and we learn from an ancient lamp in the British Museum that the article we speak of as the "Tub of Diogenes" was none other than one of these colossal pithoi. Most of the specimens in this collection are of Roman manufacture, and probably not earlier than the time of our Lord. Many of them bear traces of colour and gilding, and were perhaps used for sacrificial purposes.

There are also in this collection some remarkable lamps and other specimens, which appear to have been dipped into molten glass, thus acquiring a rich appearance, and reflecting the light cast by them very brightly.

We believe that all the toys in this collection were found at Pompeii, but we might have been at a loss to know what they were intended for, were it not that they were so frequently found in the tombs of children—a touching illustration of the sentiment of the ancients, who buried with their dead those chattels which had been dearest to them in life. It will be observed that models of animals were as favourite toys in ancient times as Noah's ark is in our own day, while some of the dolls in this collection are very curious, especially one which hangs from a wire in the last room, and is singularly like those so frequently seen in the nurseries of modern Europe.

FOURTH ROOM.

IN THE DOORWAY,

Fragments of pottery showing the names and trade-marks of the potters.

IN THE CENTRE,

A seated statuette of an old man with a beard, holding a papyrus. Terra-cotta. (*Pompeii.*)

ON THE WALLS,

Nine stone mortars and two pestles.

Two large terra-cotta vases with figures in bas-relief.

IN THE WALL-CASES,

The first wall-case contains a large number of apparently new terra-cotta bowls and dishes, most of them of a rich red colour. These were found at Pompeii in 1882, and were, in fact, the table pottery of the Romans. Just at the same time some very similar ware was discovered in England, and may be seen at the British Museum.

At the bottom of this wall-case are some pretty specimens of terra-cotta covered with glass.

SECOND WALL-CASE,

Sundry common earthenware pipkins and paint-pots of curious shapes and grotesque designs; two terra-cotta stoves, some colanders and water jars.

THIRD WALL-CASE,

Terra-cotta dinner service of a rich red colour. In the

centre is an interesting loving-cup, richly adorned with bas-reliefs of a lion-hunt, and bearing the inscription, "*Bibe, amice, de meo*"—"Drink, friend, of my wine."

In the corner,

Large amphoræ with pointed ends. These were stuck into the ground and filled with wine. Several may be seen in their original places in the cellar of the House of Diomede at Pompeii.

The last wall-case,

Pipkins and pots containing carbonised barley, beans, and two hen's eggs.

Troughs for bird-cages.

Sundry vessels with single handles and narrow necks.

Sundry vases of a better style, some ornamented with bas-reliefs, and showing traces of gilding, others ending in a human head. It is probable that these were used for religious purposes.

FIFTH ROOM.

In the doorway,

Potters' trade-marks.

Two quaint bas-reliefs.

In the centre,

Large table-case containing terra-cotta fragments not exhibited to the public.

First wall-case,

Potters' marks.

Money-boxes in terra-cotta. The bronze money found in them lies beside them. Such money boxes are in use now in this country.

Near the money-boxes are some terra-cotta inkstands, and below them some small stone cones, which used to be fixed on the necks of cattle in these parts before cattle bells came into general use.

Near the window,

A dovecot in terra-cotta.

Two statues of masked actors in terra-cotta.

Three earthenware tubs used by the Romans for fattening dormice, which they esteemed a great delicacy.

The Jews are expressly forbidden (Lev. xi. 29) to eat mice, and a passage in Isaiah lxvi. 17, speaks of the eaters of this quadruped in terms of the greatest contempt.

Four recumbent female statues from the lids of ancient sarcophagi. (*Etruria.*)

Six large statues, some of them life size. These are important specimens, and are, we believe, the largest terra-cotta statues extant. Between them is a wall-case containing votive offerings such as were in Roman times hung up on the "*votiva paries*" of the temples, and precisely similar to the wax votive offerings constantly to be seen on the walls of the Naples churches.

A remarkable specimen on the second shelf shows the face of a man suffering from confluent small-pox. Masks of faces and models of hands, feet, ears, and other parts of the human body, complete this strange collection. (*Pompeii.*)

On the wall,

Sixteen small frames containing the fragments of the celebrated Volscian bas-reliefs. These were found on the site of the ancient Etruscan town of Volsci, now called Velletri, in 1784. They represent mounted warriors in full pursuit, seated figures, and chariots.

In the corner.

An infant in swaddling clothes.

Four fragments of life-size statues.

A tile with the impression of the maker's left hand. The extreme accuracy with which the grain of the flesh is reproduced is very remarkable.

Next wall,

A large number of common lamps.

Fine statues of Jove and Juno, and many architectural ornaments.

The last wall-case,

Terra-cotta models of animals, representing horses, asses, oxen, fowls, birds, a very clever model of a greyhound, and several Pomeranian lapdogs; a tortoise, an eagle, and two frogs; a cat (without ears), two dolphins, a bear, and sixty-six pigs. Most of these creatures were toys, and prove how similar the tastes of our children are to those of the ancients.

LAST ROOM.

IN THE CENTRE,

Three large vases (*a Mascheroni*).

IN THE WINDOW (*under glass*),

An interesting statuette of a woman standing on a pedestal, from which two horses issue. Her tunic has been painted a rose-pink.

THE WALL-CASES (*next the door*),

Moulds for terra-cotta statuettes, and many excellent bas-reliefs. Note especially the small relief representing the battle of the Centaurs and Lapithæ in a mahogany frame on the third shelf.

The remaining specimens in this large case, though affording ample scope for study, do not require minute description.

Next to the window is a collection of *rhytons*, of which No. 5604 is remarkable for its shape, which resembles the horn of an ox. It is thought that the earliest rhyton was made from the horn of the animal sacrificed.

NEXT WALL-CASE,

Interesting cinerary amphoræ of a remote period, decorated with portraits of the deceased. One of these represents very cleverly a charioteer driving four horses.

NEXT WALL-CASE,

This case, which runs the whole length of the wall, contains a large number of small statuettes in terra-cotta, two remarkable dolls hanging from one of the shelves, a great variety of children's toys, and some interesting large heads on the upper shelf.

In the middle of the case, on the second shelf, is a comical little bas-relief of Æneas Anchises and Ascanius flying from Troy.

NEXT WALL-CASE,

A group of the Carità Romana in terra-cotta vitrified.

Many beautiful cups and lamps in the same ware, and several ordinary lamps of grotesque shapes.

THE LAST WALL-CASE,

Grotesque cups, statuettes and drinking bottles, some fine heads and models of animals, and a large number of fruits copied in earthenware.

THE ENTRESOL—LEFT.

THE CUMÆAN COLLECTION.

(Presented to the Museum by Prince Carignano in 1861.)

FIRST ROOM.

Marble bust of Prince Carignano by Angelini.

On the left, first wall-case,

Round mirrors of silver-plated bronze. Strigils for scraping after the hot-air baths. Bronze coins, terra-cotta vases, grotesque water-bottles.

In the window,

Dressing-case with cover, ornamented with bas-reliefs in ivory, with lock and small key. It contains a round metal mirror, an ivory pomatum pot, a bone comb, a ring, a pair of gold ear-rings, and some bobbins. The wood-work has been restored after the remains of the old wood.

Second wall-case,

Italo-Greek vases of the Decadence period.

Third wall-case,

Glass and terra-cotta vases. Lamps. Italo-Greek vases. Dice, &c.

86489. Bronze drum, containing human ashes.

Justin Martyr, in his description of his visit to Cumæ, mentions a similar drum, in which he says they stated that the ashes of the Sibyl were preserved.

Fourth wall-case,

Sundry pateræ. Perfume vases, and small Italo-Greek vases without figures, in excellent preservation.

SECOND ROOM.

In the centre,

Wax mask with crystal eyes, found with four headless skeletons in a tomb at Cumæ. Supposed to be bodies of Christians decapitated in the persecutions.

> The face is that of a man, and a slight distortion of the nose and lips proves that the mould was taken from the face during life. (*King.*)

The wall-cases contain Italo-Greek vases of an early period found in the tombs of Cumæ.

In the window,

Two flat glass cases, containing trinkets and beautiful specimens in coloured glass.

†. A superb Italo-Greek balsamarium of the Grand epoch, representing a battle between Greeks and Trojans, with names in Greek.

UPPER FLOOR—LEFT.

COLLECTION OF COINS (*Medagliere*).

Long before anything like a coinage was attempted, the precious metals were used as a circulating medium, and we learn from the Egyptian monuments that gold and silver money in an annular form was used for purposes of commerce. It seems probable that it is some such currency as this which is alluded to in Genesis xxiii. 16, where we read that Abraham "weighed to Ephron four hundred shekels of silver, current money with the merchant."

Heredotus ascribes the first coining of money to the Lydians, but they divide the honour with Pheidon, king of Argos, who coined drachmæ with a tortoise upon them. Homer speaks of the "talent," but does not state whether it bore a stamp, and it is probable that it was long after his day that the Greeks accepted the talent as their unit, and originated their monetary system, which was partly decimal and partly duodecimal.

The Greek system, which commenced about 770 B.C., spread to Sicily and Southern Italy, and there probably became blended with the purely duodecimal system of the Etruscans.

The important evidence that coins have given us as to the dates of the different eras of art in all periods of history need hardly be mentioned; and, besides this, we have learnt from them the identity of many statues and the use of many relics of antiquity which without their assistance would have been a puzzle to us.

This collection comprises the Farnese, Poli, Arditi, Genova, and De Tuzii collections, as well as coins found in the excavations. It includes also some rare Arabic, Cufic, Indian, and Persian coins, and numbers some 80,000 specimens, arranged in glazed cabinets, each cabinet having Professor Fiorelli's admirable catalogue above it.

The first room is devoted to Greek, the second and third to Roman, the fourth and fifth to Mediæval and Modern coins, while the last room contains the dies of the Old Mint of Naples and a numismatic library.

SECOND ROOM, SIXTH DIVISION ON THE LEFT,

3692. Gold coin of Augustus, about the size of a florin, the most perfect coin yet found at Pompeii.

IN THE THIRD ROOM, ON THE RIGHT WALL,

Coloured copy of Peutinger's celebrated map of the world, the manuscript of which is in the *Hofbibliothek* at Vienna. It was executed by an unknown author in the 13th century, and is known to have been in Peutinger's possession in the 16th. Eleven segments of the twelve which composed it remain to us, and the character of the writing gives us a tolerable certainty as to its date. Much valuable ethnological information may be gleaned from it. The ocean is represented as running completely round the world, which comprises Western Asia, North Africa, and the eastern part of the British Isles, the remainder of which, with Spain, were probably represented on the missing sheet.

The pavement of these rooms is of mosaic from Pompeii and Stabiæ. That of the last room is of marble from Tiberius' villa at Capri, and the design of it is unique.

ANCIENT GLASS.

An ancient classical tradition is recorded by Pliny (*H. N.* xxxvi. 65) that glass was first discovered by some Phœnician merchants, who were wrecked on the Syrian coast at the mouth of the river Belus, and, being unable to find stones upon which to boil their cooking-pot, used for the purpose some of the lumps of nitre with which their ship was laden. This, being fused by the heat of the fire, became mixed with the sand upon which it rested, and formed a stream of vitreous matter, which led to the discovery of glass.

Be this as it may, it is certain that in classic times the sand of the river Belus was noted for its excellence in glass-making, and it is probable that the Phœnicians were the earliest glass-makers, and instructed the Egyptians in the art at a very early period.

The mural paintings on the tombs of Beni Hassan show the use of the blowpipe, and in fact every detail of the manufacture, at a period which is estimated at more than two thousand years B.C. From Egypt the art spread to Greece and to Rome. We have beautiful specimens of Greek coloured glass found in tombs in various parts of south Italy, and belonging to the period when that country was a Greek colony. These specimens show that the Greeks understood glass-work at least as well as we do, although of course their appliances were infinitely inferior to those of our day. Some specimens of marbled glass were found at Ruvo which it would be impossible to surpass for beauty of colour, and we have drawn attention to some lachrymatories in the Cumæan collection which are also Greek and of incomparable excellence.

In the main, however, the glass before us is of the Roman period, and the purposes for which it was used are sufficiently evident from the forms of the various specimens. These differ but little from our own, less still from those now made in south Italy and in daily use among the Neapolitan population. The prismatic colours and bright iridescence of the specimens are due to centuries of burial and not to the action of fire, for Pompeii was in no

sense whatever destroyed by fire, though the falling-in of the houses may have caused local fires in some few parts of the town. Apart from the use of glass for usual domestic purposes it was largely used by the Romans in the manufacture of mosaics; many of the windows of Pompeii were glazed, and in one instance a sheet of purple glass has been found let into the plaster of the wall, where it undoubtedly served the purpose of a mirror.

Cicero mentions the importation of glass from Egypt, but Pliny tells us that in his time manufactories existed in Italy, Spain, and Gaul; and he adds the information that quite clear glass was the most difficult to obtain and was the most highly valued.

It must be remembered that the specimens before us have been taken here and there from sundry parts of the excavations, wherever by a fortunate chance a glass vessel was found. In the nature of things the coarser vessels would be preserved where the finer ones would perish, so we must not look at this collection as being above the average of Roman glass-work, but rather as being below it. Some of the specimens are undoubtedly of very good clear glass, and no doubt belonged to wealthy people. Others, such for example as the druggists' bottles and the cinerary urns, are much coarser, as might be expected from the nature of the use for which they were intended.

In the window,

*13521. Cinerary amphora of blue glass covered with a bas-relief of opaque white glass figures and foliage.

The design represents vines loaded with grapes, twining gracefully round the body of the vase. Among them are several Cupids, three of whom are playing upon musical instruments, while the others are engaged in the various operations of the vintage; besides a great variety of scroll-work, birds, flowers, fruits, acorns and other beautiful decoration. At the base are two fauns' heads, and in the lower band animals of various kinds pasturing beneath some trees. Nothing can exceed the grace and beauty of the composition and execution of this design. The silver stand upon which the vase is now exhibited is modern, but it will be seen that, unless it was suspended by its

handles, it must originally have had a stand of a somewhat similar kind, as the base ends in a point like an ordinary amphora, and it certainly could never have been in contemplation to bury the base of this splendid work of art in the soil like a common wine-jar. (1833. *Pompeii.*)

The exact place where this vase was found is uncertain, but it was in one of the buildings in the Street of the Tombs at Pompeii, and when found it was full of human ashes.

It is of the same material as the Portland Vase, which may be seen in the Gem Room of the British Museum, and it seems probable that in the case of the Naples amphora the blue glass was first blown and was then completely covered with white opaque glass formed with oxide of tin to the thickness of a quarter of an inch, after which the design was cut out like a cameo. Dr. Smith (Dict. Ant., *Vitrum*) states that the figures on the Portland Vase were cut first and applied afterwards, but we think this would not be possible in the case of the delicate tracery of the Naples amphora.

In the centre,

13522. Glass plate. This very rare specimen displays some beautiful colouring and is composed of two thicknesses of glass with bits of gold (?) and *lapis lazuli* let in between them. To understand this specimen the spectator should stand with his back to the light. This is Greek work dating probably 300 B.C. (*Ruvo.*)

Rectangular glass case,

The two upper shelves contain specimens of Greek glass of beautiful colours and exquisite forms. The blue glass in the upper shelf and the variegated marbled glass vessels in the second shelf cannot fail to attract attention. (*Ruvo.*)

The two lower shelves contain specimens found in Pompeii and Herculancum, of which the following are the most notable :—

13591. A glass bowl with vine-leaf pattern in white. Both the handles are broken. (*Pompeii.*)

13593. A small cup containing the skeleton of the head

of a parrot. The entire skeleton of a parrot may be seen in the museum of Pompeii.

13592. Small model of a bear.

BOTTOM SHELF,

13634 and 9. Two small pictures of Cupids painted in gold on glass. The frames are modern. (*Herculaneum.*)

This shelf contains some curious little specimens, as a sphere of blue glass, a mortar-shaped cup, a bird in blue glass, and small fancy bottles.

IN A GLAZED CASE,

13688. BLUE PATERA with handle ending in a ram's head, which denotes that the vessel was used for sacrificial purposes. The bowl is decorated with a mask of Silenus encircled by a garland of vines in bas-relief made of white opaque glass. (*H. of the Tragic Poet, Pompeii.*)

IN THE WALL-CASES,

11575. A glass hand-bowl, believed to be unique.

11580 *et seq.* A number of flat glass dishes with rims.

11666. Elegant cups on stands.

11675 *et seq.* Pretty bowls like modern finger-glasses.

11722. Glass panes from windows. (*Pompeii.*)

11793 *et seq.* Sheets of talc from windows.

11820 *et seq.* Many bottles of curious shapes.

11961 *et seq.* An interesting collection of mortar-shaped cups.

11984. Handsome bowl with two handles.

12010. Small jug "*a petto d'oca*," that is, shaped like the breast of a goose. (*Pompeii.*)

12123–4. Glass funnels.

12087. Specimen shaped like a hammer. No certain conclusion can be arrived at as to its use, but it may have been a liquid measure. (*Pompeii.*)

12131 *et seq.* A large number of glass lachrymatories or tear-bottles, which were carried by the mourners at funerals, who were supposed to collect their tears in them, and lay them on the breast of the corpse at the conclusion of the ceremonies.

12213–5. Two specimens supposed to be glass lamps. Such lamps are very rare, and, after comparing these with an undoubted glass lamp in the British Museum, we question whether these were intended for this use.

1227 *et seq.* A large number of tumblers of various shapes and sizes. Some of them are fluted and others bear designs. They are all more or less of beautiful prismatic colours.

12332 *et seq.* A great number of common bottles of the shape still used here in the lower class of wineshop. (*Pompeii.*)

12836 *et seq.* Several druggists' bottles, some of which still contain traces of medicaments. (*Pompeii.*)

12932 *et seq.* Cinerary amphoræ still containing ashes of the dead. These are of the Roman period. Two of them were found in the leaden jars at the top of this wall-case.

12239 *et seq.* Small spherical bottles with bronze chains, used to contain incense.

13008 *et seq.* Druggists' bottles and jars.

13208 *et seq.* Several glass bowls and cups.

13365. Glass bowl containing human ashes.

13489 *et seq.* Amphoræ suspended from the shelf. These are thought to be cinerary amphoræ, and the larger ones may probably be correctly so described.

111398. Pretty jar in marbled glass.

111396. Handsome blue saucer.

RESERVED CABINET (*Oggetti osceni*).

(*Gentlemen only are admitted.*)

IN THE CENTRE,

27874. TRIPOD, supported by young Satyrs of surprising expression, warning off the uninitiated from the mysteries. (*House of Julia Felix, Pompeii.*)

27710. Sarcophagus with Bacchanalian bas-relief. (*F.*)

Marble satyr and goat of fine execution. (*Sculptor's Studio, H.*)

Bronze statuette of an emaciated man upon a hermes.

IN THE GLASS CASE,

Grotesque figures of dancing dwarfs, sundry bells, hermes, lamps and amulets, terra-cotta vessels with figures, bronze mirror and conch, &c. (*P.* and *H.*)

27733. In the centre of the top shelf is a very small statuette of remarkably fine execution. (*Pompeii.*)

ON THE WALLS, FROM THE LEFT OF THE DOOR (*Frescoes*),

27683. VICTORY crowning an ass, who has conquered a lion. (*Pompeii.*)

27692. Bacchus and Ariadne. (*Pompeii.*)

27796. Three figures in a punt, with a monster before and behind them, illustrating the ultimate destruction of the human race for vice. (*Pompeii.*)

27687. Galatea and Polyphemus with a ram. (*P.*)

27629. Bacchante with tambourine and thyrsus, beautifully painted.

27700. SATYR flying from an hermaphrodite. (*H.*)

27701. Pan and Olympus. (*Herculaneum.*)

27695. Leda and the swan. (*Herculaneum.*)

27690. Painting with inscription. (*P.*)

27740. Sign of a house in stone, found on the door of a baker's shop, which formed part of the house of Pansa the Ædile, bearing the inscription, "*Hic habitat felicitas.*" (*P.*)

ON THE RIGHT WALL,

27707. Mosaic; two seated figures.

27708. Satyr advancing towards a Nymph, who is changed into a tree. Mosaic. (*Noja Collection.*)

27711. Comic marble bas-relief. (*Rome.*)

27712. Pan on a mule. Marble bas-relief. (*Pompeii.*)

27713. Bas-relief representing birds.

27714. Two figures with traces of gilding. Marble. (*P.*)

27875. SATYR discovering an hermaphrodite. Of wonderful execution. (*Pompeii.*)

27705. Two figures in capital preservation. (*Pompeii.*)

Symposium on the banks of the Nile. (1882. *Pompeii.*)

Professor Fiorelli has published a detailed work on this department, which may be consulted in the Museum Library.

PICTURE GALLERY.

N.B.—Owing to the position of the staircase, the door on the *right* of the visitor who ascends the stairs leads to the *left* wing.

LEFT WING.

NEAPOLITAN AND FOREIGN SCHOOLS.

FIRST HALL.

BOLOGNESE SCHOOL.

†1. Lavinia Fontana. The woman of Samaria. *Canvas.*

Lavinia was the daughter of Prospero Fontana, and was one of the best painters of the period of decline (16th century). Her painting is clever and bold; in portraits especially she has left some excellent works. (*Kugler.*)

2. Guercino. The Virgin in glory. *Sketch on canvas.*

†3. Annibale Carracci. The Virgin and Child; St. Francis in adoration. *On the reverse*, the Annunciation. *Oriental agate.*

Annibale Carracci is by far the most distinguished of this family of painters. A powerful life pervades his works, and his feeling for nature gives him freshness and vigour. (*Kugler.*)

4. Romanelli. Battle-piece. *Canvas.*

5. Riminaldi. St. John Baptist. *Canvas.*

6. Carracci (*School of*). Sophonisba Anguisciola playing the organ. *Canvas.*

7. Guido Reni. The Infant Jesus asleep. *Canvas.*

Guido's best picture, though unfinished, is in the choir of San Martino at Naples, and another excellent work is the Aurora on the ceiling of the Rospigliosi palace at Rome. He was guilty of many careless paintings. (*Kugler.*)

8. The same. St. John the Evangelist. *Canvas.*

9. The same. Ulysses welcomed by Nausicaa. *C.*

10. Guercino (*School of*). Erminia and the shepherds. *Canvas.*

11. Domenichino (*School of*). St. John Evangelist. *C.*

12. Giovanni Lanfranco. Satan bound. *Canvas.*

13. Romanelli. Battle-piece. *Canvas.*

14. Bolognese School. St. Anthony of Padua adoring the Virgin and Child. *Canvas.*

15. Lionella Spada. Cain killing Abel. *Canvas.*

A scholar of Caracci who happily combined dignified conception with vigour and truth. (*Kugler.*)

16. Carracci (*School of*). A cherub with book. *C.*

17. Domenichino (*School of*). The flight into Egypt. *C.*

18. Guercino (*School of*). St. Paul. *Canvas.*

19. Ercole Gennari. Rinaldo and Armida. *Canvas.*

20. Sisto Badalocchi. The Resurrection. *Canvas.*

21. Elisabetta Sirani. Timodea thrusting into a well the Thracian captain, who desired to descend into it in the hope of finding booty. Signed and dated 1659. *Canvas.*

22. The same. The Virgin and Child adored by SS. Barbara and Clara. Signed and dated 1661. *Canvas.*

Elisabetta Sirani, daughter and scholar of Andrea Sirani, distinguished herself as an imitator of Guido's later style. (*Kugler.*)

23. Annibale Carracci (*School of*). The Virgin weeping over the body of Jesus. *Canvas.*

24. Guercino. St. Jerome. *Canvas.*

25. Annibale Carracci. Apollo in the sky. *Canvas.*

26. Annibale Carracci (*School of*). The Virgin and Child. *Canvas.*

27. Annibale Carracci. Sketch from life. *Canvas.*

28. Giovanni Lanfranco. Holy Family. *Canvas.*

"Giovanni Lanfranco (1581-1647). A painter whose art was mere mechanism, but very successful in the painting of Cupolas." (*Kugler.*)

29. The same. St. Maria Egiziaca. *Canvas.*
30. Carracci (*School of*). St. Rocco. *Canvas.*
31. Agostino Carracci. Head of St. Jerome. *Canvas.*
32. Carlo Dolci (*Copy*). "*Madonna del Dito.*" *Copper.*
33–4. Annibale Carracci. Holy Family. *Canvas.*
35. Carracci (*School of*). Holy Family "*della Scodella.*" *Copper.*
36. A. Carracci. Hercules between Virtue and Vice. *Canvas.*
37. Spada. "*Madonna del Silenzio.*" *Canvas.*
†38. Romanelli. Half-length Sibyl. *Canvas.*
39. Ludovico Carracci. The Entombment. *Canvas.*
40. Annibale Carracci (*School of*). Sleeping Cupid. *C.*
41. Simone da Pesaro. St. Carlo Borromeo adoring the Virgin and Child. *Slate.*
42. Annibale Carracci. Head of St. Francis. *Canvas.*
*43. The same. Satirical composition directed against Michelangelo Amerighi da Caravaggio, who is represented as a hairy savage, offering fruits to a parrot perched on the shoulder of a dwarf. In one corner, the artist, smiling at his rival. *Canvas.*
44. Guido Reni. Vanity and Modesty. *Canvas.*
45. Crespi (*lo Spagnolo*). Holy Family. *Copper.*
46. Annibale Carracci. Portrait. Unknown. *Canvas.*
47. Guercino. St. Peter weeping. *Canvas.*
48. Lanfranco. St. Peter walking on the sea. *Canvas.*
49. Annibale Carracci (*School of*). Cupid asleep. *C.*
50. Bolognese School. St. John presenting fruit to the Virgin and Child. *Copper.*
51. A. Carracci (*School of*). Holy Family. *Panel.*
†52. Raibolino (*Francia*). The Virgin and Child with St. John. *Panel.*
53. Spada (*School of*). The Flagellation. *Canvas.*
54. Bolognese School. St. Joseph. *Copper.*
55. A. Carracci. Rinaldo and Armida in the enchanted garden. *Canvas.*
56. Giacomo Cavedone. Hymen. *Canvas.*
57. Lanfranco (*School of*). Saints adoring the Virgin. *Canvas.*
58. Lanfranco. SS. Dominic and Augustine adoring the Virgin and Child. *Canvas.*
59. Caracci (*School of*). Venus and Adonis. *Canvas.*

60. Giovanni Lanfranco. Jesus in the desert, with ministering angels. *Canvas.*

61. A. Carracci (*School of*). Bacchus. *Canvas.*

62. Donato Cresti. Burial of St. Sebastian. *Canvas.*

63. Lanfranco. St. Francis and another Saint adoring the Virgin. *Canvas.*

64. Guercino. St. John Evangelist. *Canvas.*

65. A. Carracci. Angels with censers. *Arched panel.*

66. Guido Reni. St. Matthew. *Canvas.*

67. Ludovico Carracci. The fall of Simon Magus. *C.*

> "Simon Magus is said to have displayed miraculous powers before St. Peter at Rome, and to have flown in the air before the people in the theatre, which, when Peter saw, he rebuked the demons who supported the magician, which caused him to fall headlong and break his hip and ankle." (*Apostolical Constitutions*, vi. 61.)

68. Guercino (*School of*). St. Matthew inspired by an angel. *Canvas.*

69. Michelangelo Amerighi da Caravaggio. Judith slaying Holofernes. *Canvas.*

> Notwithstanding his vulgarity of conception his works display a peculiar breadth, and even a tragic pathos, which is especially assisted by the grand lines of his draperies. (*Kugler.*)

70. Guercino. The Virgin giving the Infant Jesus into the arms of San Pasquale. *Canvas.*

71. A. Carracci. St. Eustace kneeling before the crucifix which appears to him on the head of a stag. *Canvas.*

72. Domenico Muratori. The martyrdom of SS. Philip and James. Sketch for the fresco in the Church of the Apostles at Rome. *Canvas.*

73. Artemisia Gentileschi. The Annunciation. *C.*

74. Benedetto Gennari. Death of the Magdalen; an angel about to crown her. *Canvas.*

75. P. Francesco Nola. Vision of St. Romuald. *C.*

SECOND HALL.

TUSCAN SCHOOL.

In the centre,

Octagonal bronze tabernacle, decorated with bas-reliefs of the Passion, brought from the *Certosa* at Rome to *San Lorenzo della Padula*, where it was stripped of its lapis-lazuli columns and base, and of the magnificent cameos and jewels which adorned it. The work is of the school of Michæl Angelo, and is said to be by Jacopo Siciliani.

1. L. Grazia *da Pistoia*. The presentation. *Panel.*

2. Jacopo Carucci *da Pontormo*. Holy Family, after an original by *Andrea del Sarto*. *Panel.*

3. Marco Pino *da Siena*. The Circumcision. *Panel.*

4. Cosimo Rosselli (1439–1507). The marriage of the Virgin. *P.*

5. Giannantonio Bazzi (*il Sodoma*). The Resurrection. *P.*

> "A picture distinguished by the beautiful forms of the angels and by a highly animated expression." (*Kugler.*)

6. Angelo Allori (*il Bronzino*). Holy Family. *Panel.*

7. Marco Pino *da Siena*. The Annunciation. *Panel.*

8. Giorgio Vasari (bef. 1512–1574). The Presentation. *Panel.*

> Vasari was a famous Florentine painter and sculptor, and author of the "Lives of the Most Excellent Painters, Sculptors, and Architects," a work of world-wide fame.

9. Ghirlandaio (*School of*). Holy Family. *Panel.*

10. Copy after Giotto. The Annunciation. *Panel.*

11. Francesco Brino. The Last Supper. *Octagonal panel.*

12. Pino *da Siena*. *In the centre*, the Virgin; *above*, the Father; *at the sides*, the Annunciation, the birth of Jesus, and the adoration of the Magi. *Panel.*

13. Buonarroti (*School of*). The sacrifice of Isaac. *P.*

14. Carucci *da Pontormo*. A cardinal kneeling at the feet of Jesus. *Panel.*

15. Marco Pino *da Siena* (*School of*). The adoration of the shepherds. *Panel.*

16. Marco Pino *da Siena*. The Circumcision. *Below*, the painter's portrait. Signed. *Arched panel.*

17. Florentine School. Head of a bishop. *Panel.*

18. Andrea del Sarto (*School of*). Holy Family. *P.*

19. Marco Pino *da Siena* (*School of*). The descent of the Holy Spirit. *Panel.*

20. Andrea del Sarto (*School of*). The adoration of the shepherds. *Panel.*

21. Lorenzo di Credi (*School of*). The Virgin and St. Joseph adoring the Child. *Above*, a choir of angels. *P.*

22. Tuscan School. "*Madonna della Purità.*" *Panel.*

23. Filippo Marolla. The two Marys attending the "*Madonna della Pietà.*" *Panel.*

24. Jacopo Pacchiarotto. The Virgin and Child enthroned. *At the sides*, St. Sebastian and a Martyr. (In the author's early style.) Dated 1510. *Panel.*

25. Gentile da Fabriano (1370–1450). The Virgin surrounded by cherubim and angels. *Above*, the Saviour. *Panel.*

26. Copy after Andrea del Sarto. Head of Christ. *P.*

27. Lorenzo Sciarpelloni (*di Credi*). The Infant Jesus adored by his mother, St. Joseph, and angels. *Panel.*

28. D. Corradi (*il Ghirlandaio*). The Virgin and Child. *Panel.*

29. Florentine School. The Virgin and Child. *Panel.*

30. Il Ghirlandaio. The Virgin enthroned with the Infant Jesus. *At the sides*, saints. *Panel.*

31. Matteo Giovanni *da Siena*. The massacre of the innocents in the presence of Herod. Signed and dated 1418. *Panel.*

> "His celebrated Massacre of the Innocents is a very mannered production, with few features of real power, and for the most part in an exaggerated style." (*Kugler.*)

†32. Sandro Botticelli. The Virgin and Child sustained by two angels. *Panel.*

> "Sandro (1437–1515) was a scholar of Filippo Lippi, and acquired all his impetuosity, united with a fanciful mode of conception and an endeavour to raise his subject above the common." (*Kugler.*)

33. Antonio del Pollaiuolo. The Virgin and Jesus blessing the infant St. John. *Round panel.*

34. Gentile da Fabriano. Liberius tracing the foundations of the church of *S. Maria ad Nives*, in Rome. *Panel.*

35. Baldassarre Peruzzi. Portrait of Gianbernardo da Castel Bolognese, a celebrated engraver. *Panel.*

36. Il Bronzino (1502–1572). "Ecce Homo." *Panel.*

37. Filippo Lippi (1412–1469). The Annunciation. *At the sides*, St. John and St. Andrew. *Panel.*

38. Filippo Mazzola. The Infant Jesus adored by the Virgin, St. Clara, and the Magdalen. *Panel.*

39. Florentine School. St. Peter, in presence of a bishop, giving the keys to the Infant Jesus. *Panel.*

40. Ciampelli. The entry into Jerusalem. *Canvas.*

41. Salviati (*School of*). The Virgin with Jesus and St. John. *Canvas.*

42. Il Bronzino. Portrait of a young gentleman. *P.*

43. Giuliano Pesello. A martyr. *Panel.*

†44. Masaccio di San Giovanni. His own portrait. *P.*

"Masaccio (1400–1443). This distinguished artist merits particular attention as the first who gave a decided impulse to the new direction of Art." (*Kugler.*)

"The English National Gallery possesses a portrait of this great master by his own hand." (*D'Anvers.*)

45. Marco Pino *da Siena.* Adoration of the Magi. *P.*

46. Giovanni Baldazzi. The presentation. *Panel.*

47. Ridolfo del Ghirlandaio. The Virgin and Child with cherubim. *Panel.*

48. Corradi del Ghirlandaio. The Virgin caressing St. John, and Jesus blessing him. *Panel.*

49. Giuliano Pesello. The crowning of the Virgin. *P.*

50. Florentine School. The death of Lucretia. *P.*

51. Andrea del Sarto (*School of*). Lucretia. *Panel.*

52. Marco Pino. The adoration of the shepherds. *P.*

53. Giorgio Vasari. Justice crowning Innocence (brought forward by Time), and chaining Vice. *Panel.*

54. Giuliano Bugiardini. The Deposition. *Panel.*

55. Il Bronzino. Portrait of a lady holding a book. *P.*

56. Giuliano Pesello. An apostle. *Panel.*

57. Agostino Ciampelli. Jesus descending into Hades. *Canvas.*

58. Francesco Granacci. The Virgin and Child, with St. John. *Panel.*

59. Benedetto Luti. The Virgin and Child, with St. John, in a beautiful landscape. *Canvas.*

THIRD HALL.

NEAPOLITAN SCHOOL.

Fourteenth, Fifteenth, and Sixteenth Centuries.

1. Pietro del Donzello. The Crucifixion. *Panel.*

2. Filippo Criscuolo. The Trinity contemplating the Nativity. *Panel, in five compartments.*

3. Pietro del Donzello. St. Martin, on horseback, giving half his tunic to Satan, who appears to him as a mendicant. *Arched panel.*

4. Old Neapolitan School. The Virgin kneeling before the new-born Saviour. *Panel.*

5. Andrea da Salerno (*School of*). The adoration of the Magi. *Panel.*

6. Santafede (*School of*). St. Francesco da Paola and two bishops adoring the Virgin and Child. *Panel.*

†7. Antonio Solario (*lo Zingaro*). The Virgin and Child enthroned. About them are SS. Peter, Paul, Sebastian, Aspremus and Candidus. *Panel.*

> "The heads are living and almost portrait like, of serious more than noble expression, and broad in treatment; the drapery rather heavy and the positions not very animated." (*Kugler.*)

8. Francesco Curia. The Virgin of the Rosary, and a glory of saints and angels. *Panel.*

9. Pompeo Landulfo. Angels crowning St. Catherine of Siena. *Panel.*

10. Giambattista Caracciolo. Angels bearing the Virgin to heaven. *Panel.*

11. Giambernardo Lama. "*Madonna della Pietà.*" *Above*, the Annunciation. *Panel.*

12. Andrea da Salerno (*School of*). A martyr. *Panel.*

13. Ippolito Borghese. "*Madonna della Pietà.*" *Canvas.*

14. The same. The dead Christ supported by his mother and an angel. *Canvas.*

15. D'Amato (*School of*). The Virgin of the Rosary enthroned, and several Dominicans. *Panel.*

16. Giovannantonio d'Amato. The Virgin and Child with a choir of angels. *Canvas.*

17. Andrea da Salerno (*School of*). John Baptist. *P.*

18. Ippolito del Donzello. The Crucifixion. *Panel.*

19. Francesco Curia. Holy Family adored by two Dominicans. *Panel.*

20. The same. The Virgin of the Rosary, with St. Dominic, St. Rose, and others. *Arched panel.*

21. Simone Papa. *Above*, Jesus on the cross, and the two Marys lamenting. *Below*, the Virgin and Child. *Panel, in two compartments.*

22. Andrea da Salerno (*School of*). A Dominican. *P.*

†23. Pietro and Ippolito del Donzello. The Virgin and Child between St. Sebastian and St. James. *Above*, Jesus between the Magdalen and St. John the Evangelist. *Below*, twelve half-length figures of the Apostles, with the risen Saviour in their midst. *Panel, in compartments.*

24. Andrea Sabbatini da Salerno. The miracle of St. Niccolò of Bari. *Panel.*

> "Andrea was one of Raphael's most distinguished scholars. His works are almost unknown out of Naples, but the museum and the Neapolitan churches contain many of them, some of which are of very great excellence." (*Kugler.*)

25. Simone Papa. *Above*, St. George and another saint. *Below*, SS. John the Baptist and the Evangelist. *Panel, in two compartments.*

26. Andrea da Salerno (*School of*). An apostle. *P.*

27. Belisario Corenzio. St. James of Galitz, on horseback, exterminating the Saracens. *Panel.*

28. Pietro and Ippolito del Donzello. The Virgin and Child between two saints. *Panel.*

29. The same. The bust of our Saviour between female martyrs. *Panel.*

30. The same School. St. Benoît receiving into his order St. Maur and St. Placide. A sketch. *Panel.*

31. Lo Zingaro (?). The Virgin and Child enthroned, adored by two angels. *Panel.*

32. The same School. St. Benoît. *Panel.*

33. Simone Papa. *In the centre*, the Archangel; *at the sides*, SS. Jerome and James della Marca, invoking his protection in favour of Bernardino Turbolo and Anne de Rosa, noble Neapolitans.

†34. Andrea da Salerno. Adoration of the Magi. The painter's masterpiece. *Arched panel.*

†35. The same. St. Benoît bestowing the *capuchon* on SS. Maur and Placide. A sketch. *Panel.*

36. Andrea Sabbatini da Salerno (*School of*). Miracle by a Franciscan saint. *Panel.*

37. Andrea da Salerno (*School of*). The Descent from the Cross. *Panel.*

38. Girolamo Imparato. The Annunciation. *Panel.*

BYZANTINE AND OLD TUSCAN SCHOOLS.

In a Room opening from the same Saloon.

1. Giotto (*School of*). SS. Bartholomew and Bernardino. A diptych, with the name of St. Bartholomew in Latin. *Panel.*

2. Neri di Bicci. St. Paul. *Panel.*

3. Simone da Siena (*School of*). The Virgin and Child, crowned by two angels. *At the sides*, SS. John the Evangelist and the Baptist. *Pointed panel.*

4. Angelo Gaddi. The Annunciation. *Panel.*

5. Neri di Bicci. St. Peter. *Canvas on wood.*

6. Giotto (*School of*). A triptych. *In the centre*, the Virgin and Child between two saints. On one side, Jesus upon the cross, mourned by his mother and St. John; on the other, Jesus and the angel Gabriel. *Panel.*

7. Florentine School. The Virgin and Child with a jackdaw. *Panel.*

8. Andrea del Verrocchio (?). A martyr with a book and palm-branch. *Panel.*

> "Andrea del Verrochio (1435–1488), sculptor and painter, was master of Leonardo da Vinci and Perugino, and the first artist who took casts from life as a study of form." (*D'Anvers.*)

†9. Italo-Greek School. St. Peter (name in Greek). *Arched panel.*

10. Giotto (*School of*). Christ on the cross adored by his mother and St. John; a saint beneath. *Panel.*

11. Italo-Greek School. St. Sebastian. Latin inscription. *Arched panel.*

12. Giotto (*School of*). St. Paul. *Panel.*

13. Andrea del Verrocchio (?). St. Clara with pyx and book. *Panel.*

14. The same. The Assumption, with two angels. *Above*, the Father, with seraphim. *Panel.*

15. Lorenzo Monaco. The Magdalen kneeling before the crucified Saviour. The Virgin and Child adored by St. Anthony. Diptych. *Panel.*

16. Lorenzo di Niccolò. The Annunciation. *Panel.*

17. Byzantine School. Christ between SS. Nicholas and Anastasius. Greek inscription. A triptych. *Panel.*

18. Taddeo Gaddi (?) (1300–1367). SS. Anthony and Francis holding a book on which is the initial T. *Panel.*

"He was the chief of Giotto's scholars, and his works are the most important of the fourteenth century." (*D'Anvers.*)

19. Andrea del Verrocchio (?). A half-length of St. Bernardino of Siena. *Panel.*

20. The same. St. Ludovic in pontifical robes. *Panel.*

21. Attributed to Cimabue. St. Spiridion enthroned, with cherubs. With inscriptions in Greek. *Panel.*

22. Florentine School. The Virgin and Child with a goldfinch. *Panel.*

23. Bernardino (*da Firenze*). Death of the Virgin and her reception in heaven. *Panel.*

24. Byzantine School. St. Francis. Greek inscription. *Panel.*

25. The same School. Jesus rising from a chalice and giving his blessing. Greek inscription. *Panel.*

26. Italo-Greek School. "*Madonna delle Grazie.*" The inscription in Greek. *Panel.*

27. Florentine School. Virgin and Child. *Fresco.*

28. The same. A priest holding a glass. *Fresco.*

29. The same. A young man carying a basket with fruits. *Fresco.*

30. The same. Bust of a young man carrying ears of corn in basket. *Fresco.*

31. Florentine School. The Virgin and Child. *Panel.*

32. The same. "*Madonna di Monserrato,*" with the Infant Jesus on her knees. *Panel.*

33. The same. Coronation of the Virgin. *Panel.*

34. Italo-Greek School. The Virgin and Child, with St. Catherine. *Panel.*

35. Byzantine School. Jesus between the Virgin and John Baptist. Greek inscription. *Panel.*

36. The same. The Virgin and Child, with St. Catherine. The names in Greek. *Panel.*

37. Italo-Greek School. The Virgin and Child. *P.*

38. Attributed to Taddeo Gaddi. The Annunciation. *Below*, St. John Baptist, St. Francis, St. Ludovic, and an apostle. Triptych. Names in Greek. *Panel.*

39. Byzantine School. The Virgin and Child, with two archangels. Diptych. Names in Greek. *Panel.*

40. Andrea del Verrocchio (?). St. Jerome. *Panel.*

*41. Byzantine School. The Saviour, whose head is encircled by a golden crown, with three Oriental pearls. *Silver.*

42. Italo-Greek School. St. Nicholas enthroned. Inscription in Greek. *Panel.*

43. Florentine School. The dead Christ. *Panel.*

44. Andrea Richo di Candia. The Virgin and Child. Names in Greek. *Panel.*

45. Byzantine School. St. George and the dragon. The name in Greek. *Panel.*

46. Richo di Candia (*School of*). The Virgin and Child, with St. Joseph. Names in Greek. *Panel.*

47. Andrea Velletrano. A triptych. *In the centre*, the Virgin and Child, with four saints. *At the side*, the Annunciation, the baptism of Jesus, and the Descent from the Cross. The date 1336, and the painter's monogram. *Panel.*

48. Ales-io Balduinetti. The Virgin and St. John, at the foot of the cross. *Panel.*

49. Lorenzo di Bicci. "*Madonna della Pietà.*" *Panel.*

50. Byzantine School. St Nicholas of Bari. With name in Greek. *Panel.*

This is the picture that was copied in mosaic for the "Christ at Emmaus" which forms the reredos of the English Church at Naples.

51. Italo-Greek School. St. George and the dragon. The name in Greek. Panel.

52. Italo-Greek School. The Holy Trinity, between Gabriel and Michael. *Above*, the Virgin enthroned between St. Basil and St. Athanasius. A votive offering from *Filippo Luma.* Names in Greek. *Panel.*

53. The same. St. George. Name in Greek. *Arched panel.*

54. Giotto (*School of*). Jesus appearing to Mary Magdalen. *Pointed panel.*

55. Attributed to Giotto. The Virgin and Child, with four saints. *Arched panel.*

56. Byzantine School. Three winged figures at table. Inscription in Greek. *Panel.*

57. Andrea del Verrocchio (?). The Magdalen with the box of ointment. *Panel.*

58. The same. St. Anthony of Padua. *Panel.*

59. Jacopo del Casentino. A Carmelite and eight persons watching a star. *Panel.*

60. Neri di Bicci. St. Anna holding the Virgin and the Infant Jesus. *Canvas on panel.*

61. Florentine School. St. Eleutherus enthroned and adored by the disciples of the Virgin. A votive offering at the time of the plague in Velletri, in 1484. *Panel.*

62. Andrea del Verrocchio (?). St. Francis. *Panel.*

In an adjoining room,

NEAPOLITAN SCHOOL.

Thirteenth and Fourteenth Centuries (much restored).

1. Silvestro Buono. The Magdalen with a box of ointment. *Panel.*

2. Old Neapolitan School. The Crucifixion. *Panel.*

3. The same. The Descent from the Cross. *Panel.*

4. Pietro del Donzello. The Virgin and Child. *At the sides*, SS. Francis and Jerome. *Panel.*

5. Angelo Roccaderame. Archangel Michael. *Panel.*

6. Colantonio del Fiore. St. Jerome. *Panel.*

7 Silvestro Buono. St. John the Baptist. *Panel.*

8. Old Neapolitan School. A bishop. *Panel.*

9. Neapolitan School. Two hermits fording a stream, bearing a box with the image of the Virgin. *P.*

†10. The same. The Nativity. *Panel.*

11. Silvestro Buono. Death of the Virgin. *Panel.*

12. Filippo Tesauro. Virgin and Child, with saints. *Panel.*

13. Old Neapolitan School. The Virgin and Child in the disc of the moon, surrounded by cherubim. *Below*, SS. Andrew and James. *Panel.*

14. Stefanone. "*San Giacomo della Marca*," adored by two angels. *Panel.*

FOURTH HALL.

LARGE CABINET—MEDIÆVAL COLLECTION.

This fine cabinet originally surrounded the sacristy of the church of *Sant' Agostino degli Scalzi.* It is of walnut, and was superbly carved in the 15th century by a lay brother of the order, with reliefs representing the life of Saint Augustine.

When the monastery was suppressed, the carving was taken down; and the two sides, placed back to back, were erected as they now are, and filled with *priceless* mediæval specimens from the collections of the Farnese family.

Compartment I.,

Four statuettes and two crucifixes in ivory.

†10036. Magnificent ivory bas-relief of children hand in hand—one playing the drum.

†Cylindrical bas-relief in ivory of a cavalry battle between Spaniards and Austrians.

Two others similar in shape, and five ivory statuettes.

Compartment II.,

The Nativity. Ivory bas-reliefs of ten figures. Ornaments of rock-crystal which adorned the altar of the Farnese Pope, Paul III.

Compartment III.,

A man holding two women by the hand. Ivory.

†The martyrdom of a Saint. Very fine. Ivory.

Compartment IV.,

The Virgin and Child. Ivory triptych.

Ebony casket mounted in Oriental agate.

Paper-weight in the shape of a frog.

Compartment V.,

†Neptune angry. Ivory.

Beautiful engravings on rock-crystal.

COMPARTMENT VI.,

Ebony casket.

The sword of Alex. Farnese. The handle is of jasper set with rubies and turquoises, the scabbard with silver and precious stones.

Dagger, hilt in agate, blade damascened with gold, inscribed "*Duce fidus Achates.*"

This legend is a pun on the Latin word *achates*, "agate." An agate with a similar inscription was presented to Queen Elizabeth by Archbishop Parker, and is now in the Marlborough collection.

Three pictures in *pietra dura*, and sundry pieces of rock-crystal.

COMPARTMENT VII.,

†Amber casket adorned with statuettes. The drawer contains chessmen and draughts.

COMPARTMENT VIII.,

Charles III. in solid silver.

†PRÆFERICULUM of oriental sardonyx set with rubies and other jewels. A siren in enamel forms the handle. A priceless specimen.

Cup of jade, supposed to detect poisoned liquors.

Handsome crystal bowl, beautifully cut on the inside.

Oval dish and knife of oriental agate; cup of jasper; sundry pieces of rock-crystal; two miniatures; Florentine mosaics; snuff-box of petrified wood; two fine heads in wood.

COMPARTMENT IX.,

Jesus bound to the pillar. Ivory.

Two *plaques* in *pietra dura*.

COMPARTMENT X.,

Europa and the bull.

Portable ivory sun-dial.

A woman bound for martyrdom.

Crystal dish mounted in gilt bronze.

Splendid engravings of the Evangelists in rock-crystal, and other specimens by Giovanni di Bernardi.

COMPARTMENT XI.,

Carta Gloria, an interesting triptych headed with three pictures in enamel by the celebrated *Leonard de Limousin*,

representing the Nativity, the Crucifixion, and Christ appearing to Mary Magdalene.

Below, a white silk sampler, upon which the words "*Hoc est enim corpus meum*," &c., from the Missal, and a mystical garden, the flowers bearing the names of the seven Christian virtues.

In the centre, a lamb impaled by a cross, his blood flowing into a basin, towards which twelve sheep concentrate. Legend, "*Agnus redemit oves.*" Below, "*Fontebrault*," the French convent where the work was executed.

The needle-work on the left shows the "Ecce Homo" between Pilate and Herod—the former being indicated by an ewer and basin and a washed hand, the latter by a gold band on his head. Below, an "*ostensoir*" and symbols of the Passion, including the ear of Malchus on the point of a sword.

On the right Caiaphas with his mitre, Judas with a purse round his neck, the seamless robe, and other emblems of the Passion. Below, a winepress, with a bleeding heart. Legend, "*Torcular calcavi solus*," "I have trodden the winepress alone" (Is. lxiii. 3).

The panels exhibit the Creed and Gloria.

The initials and arms show that it belonged to *Charles de Lorraine-Guise* when Archbishop of Rheims and before he became Cardinal in July 1547. It was probably given him to celebrate his appointment to the bishopric in 1545, by his niece Madeleine de Bourbon, who has recorded her name by the cipher "M. de B. f." (*Madeleine de Bourbon fecit*). She was a nun of Fontebrault, of which convent Louise de Bourbon was abbess.

After the French Revolution it became the property of Cardinal Borgia, from whom it passed to this Museum. (*A. Castan.*)

The art of enamel painting appears at Cologne in the 9th century, and at Limoges in the 12th. The sack of Limoges by the Black Prince in 1370 ruined the industry, but it was revived in the 16th century, when most of the fine examples now extant were executed. Among the Blenheim enamels sold by the Duke of Marlborough in 1883 was a Crucifixion by Leonard de Limousin, signed and dated 1536. It was as brilliant in colour and as perfect in condition as the example before us. Its size was 9½ in. × 8 in., and it fetched £315 10s.

COMPARTMENT XII.,

The Good Shepherd; ivory. Very quaint.

"Probably executed by the natives of Goa, west coast of India, under the influence of the Jesuits, who established a mission there in the 16th century which supplied many of the Portuguese churches with similar ivories." (*Gatty.*)

Spherical bronze censer, 11th century. (*Limoges.*)

10345. Head of Our Lord in wood, of wonderful execution.

10346. Amber cup with cover.

10351–2. Two wooden cups, with foliage.

10395. Præfericulum in stag-horn, with ivory handle carved with dogs and a wild boar, &c.

COMPARTMENT XIII.,

Bronze crucifixes, 12th century. (*Limoges.*)

The cabinet on the right was the doorway of the sacristy, and contains a beautiful service of Italian faïence with the Farnese *fleur-de-lys* in blue and gold, which belonged to Cardinal Borgia; also some fine Urbino majolica ware. The *Massacre of the Innocents* is especially noteworthy.

Ivory dish carved with scenes from the "Metamorphoses" of Ovid.

IN THE WINDOW,

The FARNESE CASKET, in silver gilt, by Benvenuto Cellini. This magnificent work is in the form of a temple, at the angles of which are statuettes of Minerva, Mars, Diana, and Bacchus.

The two principal faces are divided by a Caryatid, with the Farnese arms on her breast; the sections between are decorated with six engravings on rock-crystal, executed by the famous Bolognese—whose name is in Latin on each plate—Joannes de Bernardi.

These represent: *The Battle of Greeks and Amazons*, *The Contest of the Centaurs and Lapithæ*, *Meleager's Hunt*, *The Triumph of Bacchus*, *Games of the Circus*, and *The Battle of Megalæ*. On the cover, in high relief, *Hercules strangling the Serpents*, and the *Apotheosis of Hercules*, surmounted by a seated statue of Hercules holding his club and the Hesperidian apples. Inside the cover the *Rape of*

Proserpine. In the interior is a bas-relief representing *Alexander the Great*, and his captains. A slave offers him a casket, in which he orders the works of Homer to be placed.

In the other window,

Diana, *with the Genius of the Chase on a stag.* A toy moved by clock-work. (*Farnese.*)

IN THE SAME HALL.

NEAPOLITAN SCHOOL.

Sixteenth, Seventeenth, and Eighteenth Centuries.

†*1. Domenico Gargiulo (*Micco Spadaro*). An historical picture, representing the revolution of Masaniello, in the *Largo del Mercato* at Naples, in 1647. Near the centre, the heads of the nobles who had been decapitated. A mob gathers round the popular chief, who forms the central figure of each group. *Canvas.*

Spadaro was a pupil of Salvator Rosa, and a Neapolitan.

2. Giovanni Do. Landscape with figures and river. *C.*

3. Andrea Vaccaro. St. Francis at prayer. *Canvas.*

†4. Micco Spadaro. The *Largo del Mercatello* (*Piazza Dante*) in Naples, 1656, at the time of the plague. Carts breaking down under the loads of dead, and the dying dragging themselves towards a priest, for the extreme unction, occupy a prominent part of the scene. *Canvas.*

5. Filippo Criscuolo. Adoration of the Magi. *Canvas.*

6. Francesco Guarino da Solofra. St. Cecilia playing the organ, surrounded by angels. *Canvas.*

†*7. Marco Cardisco (*il Calabrese*). St. Augustine arguing with infidels. This painter's works are very rare. *Panel.*

8. Scipione Compagno. View of the *Largo del Mercato*, in 1648. Don John of Austria makes his triumphant entry, after the suppression of the Masaniello revolution, with the Archbishop of Naples, Cardinal Filomarino, and other dignitaries. The municipality present him the

keys of the city. The heads of the rebels are in the place of those of the executed nobles. *Canvas.*

9. Cav. Stanzioni. St. Bruno at prayer. *Canvas.*

10. Stanzioni (*School of*). The Baptist. *Oval Canvas.*

11. Neapolitan School. "*Madonna addolorata.*" *Canvas.*

12. Paolo Porpora. Still life. *Canvas.*

†13. Gennaro Sarnelli. The Virgin and St. Joseph contemplating the sleeping Infant. *Canvas.*

14. Francanzano. An apostle. *Oval canvas.*

15. Pacecco de Rosa. Jacob meeting Rachel. *Canvas.*

16. Cav. Giuseppe Recco. Birds and flowers. *Canvas.*

17. Cav. Stanzioni. Death of Lucretia. *Canvas.*

†18. Giordano (*School of*). St. Francesco di Paola. *C.*

19. Salvator Rosa (*School of*). Battle-piece. *Canvas.*

20. Ribera (*School of*). Head of an old man. *Canvas.*

21. Francanzano. An apostle. *Oval panel.*

22. Giordano. Semiramis at the defence of Babylon. *C.*

23. Abbot Andrea Belvedere. Still life. *Canvas.*

†24. Paolo de Matteis, after *Albano.* The adoration of the shepherds. *Copper.*

25. P. de Rosa. St. Peter's denial. *Round panel.*

26. Salvator Rosa (*School of*). Anchorite at prayer. *C.*

27. Giordano, after *Paolo Veronese.* Salome with the head of John Baptist. *Canvas.*

28. Luca Giordano (1632–1705). Battle of Amazons. *C.*

29. Abbot Andrea Belvedere. Still life. *Canvas.*

30. Luca Giordano. Descent from the Cross. *Canvas.*

31. Giambattista Ruoppoli. Still life. *Canvas.*

32. Nicola Vaccaro. The Repose in Egypt—an extended landscape. *Canvas.*

33. Francanzano. An apostle. *Oval panel.*

34. Andrea Vaccaro, after *Guido.* The Magdalen. *C.*

> "The Neapolitan Andrea Vaccaro, a follower of Caravaggio, sometimes attains in his single figures of saints a simple grandeur and a beautiful expression." (*Kugler.*)

35. Salvator Rosa (*School of*). Battle-piece. *Canvas.*

36. Pacecco de Rosa (*School of*). Portrait of a young lady. *Oval canvas.*

37. Cav. Stanzioni. Adoration of the shepherds. *C.*

38. Giambattista Ruoppoli. Still life. *Canvas.*

39. B. de Caro. Dog and game. *Canvas.*

40. Francanzano. An apostle. *Oval canvas.*

41. P. de Matteis. Paradise—sketch for a fresco. *C.*

42. Gaspare Lopez. Young woman with a little child; vases and flowers. *Canvas.*

43. Danzeryk. Marine. *Canvas.*

44. Gaetano Martoriello. A storm. *Canvas.*

45. Domenicantonio Vaccaro. The Virgin and Child, with angels. *Below*, St. Romuald and other saints. Sketch for the picture in the church of *Monteverginella*. *Canvas.*

46. Sebastiano Conca. The Virgin, St. Carlo Borromeo, and St. James of Galitz. Sketch. *Canvas.*

47. Neapolitan School. St. Peter blessing a young man kneeling on the steps of an altar. *Canvas.*

48. Same School. Flowers. *Canvas.*

49. Bernardo Cavallino. Holy women by the body of St. Sebastian. *Canvas.*

50. The same. Martyrdom of St. Andrew. *Canvas.*

51. Stanzioni (*School of*). Holy Family. *Canvas.*

52. Fabrizio Santafede. The Nativity. *Canvas.*

53. Andrea Vaccaro, after *Michelangelo da Caravaggio*. The Massacre of the Innocents. *Canvas.*

54. Giordano. St. François Xavier baptising the Indians, and St. Ignatius returning thanks. *Canvas.*

55. Paolo Finoglia. St. Bruno receiving the rules of his order from the Virgin and Child. *Canvas.*

56. Traversa. A girl with a white dove. *Canvas.*

57. Luca Giordano. Jesus asleep. *Canvas.*

58. Neapolitan School. An explosive overthrowing a temple. *Canvas.*

*59. Salvator Rosa. The parable of the mote and the beam. *Canvas.*

60. Nicola Vaccaro. St. Cecilia. *Canvas.*

†61. Giordano, after *Paolo Veronese*. The marriage at Cana. *Canvas.*

62. Francesco de Mura (*Francischiello*). The adoration of the shepherds. *Canvas.*

63. P. de Rosa. "*Madonna delle Grazie.*" *Round panel.*

64. Spagnoletto. St. Bruno receiving the rules of his order. *Copper.*

65. P. de Rosa. St. Joseph with Jesus. *Canvas.*

66. Novelli (*Monrealese*). Judith and Holofernes. *C.*

67. P. DE ROSA. St. Jerome. *Round panel.*

68. CAV. STANZIONI. The Virgin and Child, with a glory of angels. *Canvas.*

†69. LUCA GIORDANO. Salome presenting the head of John the Baptist to Herod—an imitation of *Paolo Veronese.* *Canvas.*

> "Luca Giordano, surnamed '*Fa presto,*' 1632–1705, was one of the greatest geniuses of modern Art. No painter ever made a worse use of extraordinary gifts, for a slight and rapid mode of finish was all he cared for. His colossal fresco in the church of the Gerolomini at Naples is one of his finest works." (*Kugler.*)

70. VACCARO. The Magdalen weeping and holding a skull. *Canvas.*

†*71. LUCA GIORDANO. St. Rosa, St. Dominic and others, adoring the Madonna of the Rosary. *Canvas.*

†72. SPADARO. Portrait of Masaniello smoking a pipe. *Canvas.*

73. PEDRO DE RUIS. Small landscape. *Canvas.*

74. CAV. STANZIONI. The Virgin and Child, with St. John. *Canvas.*

†75. LUCA GIORDANO. Pope Alexander II. dedicating the church of Montecassino. Sketch for the picture in that church. The painter's portrait in one corner. *Canvas.*

76. GIORDANO, after *Dürer.* "Ecce Homo." *Canvas.*

77. CAV. CALABRESE. St. John Baptist. *Canvas.*

78. THE SAME. A sketch of a picture representing the plague of 1656. *Canvas.*

79. MICCO SPADARO. St. Onofrio in the desert. *Canvas.*

80. THE SAME. Cardinals Filomarino and St. Bruno, monks of San Martino, Naples, praying the Virgin to avert the plague in 1654. In one corner, portraits of the painter, Vivien, and Salvator Rosa; in the other, a personification of the plague, scourge in hand. *Canvas.*

81. CAV. CALABRESE. Return of the prodigal. *Canvas.*

82. THE SAME. A sketch of a picture representing the plague of 1656. *Canvas.*

83. MICCO SPADARO. St. Paul the hermit and St. Anthony in the desert. *Canvas.*

84. ANDREA DI LEONE. The Jews fighting the Amalekites. *Canvas.*

85. Luca Giordano. Christ before Caiaphas—an imitation of *Albrecht Dürer*. *Canvas.*

86. Cav. Calabrese. Judith and Holofernes. *Canvas.*

87. Micco Spadaro. A Carthusian monastery in flames and the monks being murdered by soldiers. *Canvas.*

88. Pedro de Ruis. Small landscapes. *Canvas.*

89. Cavallino. St. Cecilia and an angel. Sketch. *C.*

90. P. de Rosa. Peter baptising St. Candid. *Canvas.*

91. Mario Masturzo. Landscape with river. *Canvas.*

92. Domenico Viola. The Saviour telling the Pharisees to render Cæsar his tribute. *Canvas.*

93. P. de Rosa. Death of a pilgrim. *Round panel.*

94. Aniello Falcone. Spanish soldiery. *Canvas.*

†95. Stanzioni (*School of*). St. Agatha. *Canvas.*

†96. B. Roderigo (*Bernardino Siciliano*). The Virgin wearing sacerdotal robes. *Canvas.*

97. P. de Rosa. Shepherd with bagpipe. *Round panel.*

98. Aniello Falcone. Battle-piece. *Canvas.*

99. Salvator Rosa (*School of*). Landscape with figures. *Canvas.*

†100. Vaccaro. St. Anthony with the Infant Jesus. *C.*

101. Carlo Coppola. The *Largo del Mercato* at Naples during the plague of 1656. *Canvas.*

102. Copy after Salvator Rosa. St. Rock. *Canvas.*

103. Stanzioni (*School of*). St. Jerome. *Oval panel.*

104. Luigi Roderigo. The Holy Trinity adored by the Baptist and St. Francis. In the corner, the painter's portrait and name. *Panel.*

FIFTH HALL.

GERMAN, DUTCH, AND FLEMISH SCHOOLS.

1. Niccolò Frumenti. Charles Duke of Calabria as one of the Magi. "Carolys Dux Calabrye" at the bottom of the picture. *Panel.*

2, 3, 4. Martin Schöngaur. Three pictures forming a triptych. Those at the sides each represent one of the Magi. The centre, two monks adoring the Virgin and Child. *Panel.*

5. Joachim Beuckelaer. A market. *Canvas.*

6. Luca d'Olanda. The Adoration of the Magi. Large triptych. *Panel.*

7. N. Frumenti. Robert of Sicily as one of the Magi. "Robertus Rex Sycilye." *Panel.*

8. Joachim Beuckelaer. Market-scene. *Panel.*

9. Dutch School. Market and boats. *Copper.*

10. Bruegel (*School of*). Landscape. *Panel.*

†11. J. Bruegel (*il Velluto*). Festival at Rotterdam. *Panel.*

Breugel (*de Velours*) (1568–1625) was one of the most productive and talented painters of his time. He was an intimate friend of Rubens, and father-in-law of Teniers. He painted in every style, but especially in landscape. The extreme minuteness of his details spoils the charm of his pictures, and his colouring, though rich, is often conventional.

12. Joachim Beuckelaer (*School of*). A game market. *Canvas.*

Beuckelaer (died 1573) was one of the best colourists of his day and particularly happy in homely scenes, markets, and still life.

13. Bruegel (*School of*). A seaport attacked by Mussulmans. *Panel.* (Also attributed to Patinier.)

14. The same (or Patinier?). Landscape. *P.*

15. Jerôme Bosch (*dall' Inferno*). The Holy Family in a cloister. *Panel.*

16. Breugel (*School of, or Patinier?*). St. Jerome praying near the grotto of Bethlehem. *Panel.*

17. Dutch School. Fruit and fowl market. *C.*

18. Kranach (*School of*). John Baptist preaching. *P.*

19. Henry Von Bles. Landscape with animals and figures. Among them Moses contemplating the burning bush. *Panel.*

20. Dutch School. Fruit and flower market. *C.*

21. Bruegel (*School of*). View of a Dutch village. *Panel.*

22. H. Bles. Ships in a storm. *Panel.*

23. Donato Barbato. Interior of Dresden Cathedral. *P.*

24. Dutch School. Woman nursing an infant. *Panel.*

25. Dutch School. Village with skaters. *Panel.*

26. Lambert Suavio. Christ on Calvary. *P.*

27. J. Beuckelaer. Fish market. *Canvas.*

†28. Albert Dürer. A splendid triptych representing the Nativity. *Panel.*

"A comparison of this picture with a triptych in the museum at Brussels makes it probable that it is by *Barend van Orley*, and the more so that another triptych in the gallery of Besançon, certainly by Van Orley, has long been erroneously attributed to Dürer." (*Kindly communicated by M. A. Castan of Besançon*).

29, 30, 31. Old German School. Three pictures forming a triptych. On the right Nicodemus and Mary with a box of ointment. On the left Joseph of Arimathea and Mary, and in the centre the Virgin supporting the body of Our Lord in the presence of St. John and the Magdalene. *Panel.*

32. J. Beuckelaer. Market of fowls and monkeys. *Canvas.*

33, 34, 35. Old German School. Three pictures forming a triptych. On the right the flight into Egypt; on the left the Visitation; in the centre, the Virgin adoring the Infant Saviour. *Panel.*

36. Beuckelaer. Game market. *Panel.*

37. Lucas van Leyden. Portrait of Maximilian I. *P.*

38. Dutch School. Portrait. *Panel.*

39. Old German School. The Entombment. *Panel.*

40. Lucas Sunder (*Kranach*). The woman taken in adultery. *Panel.*

41. Dutch School. Lady holding a little dog. *Canvas.*

†42. Christopher Amberger. Portrait of François Dauphin of France, at the time of his marriage with Mary Queen of Scots (April 24, 1558), when he was only fourteen years of age, and she but one year his senior. The picture bears their monograms, blended beneath a coronet, and the legend "*Unissons nous ainsi.*" (*Castan.*) *P.*

43. Hans Memmelinck? Portrait of a young man wearing the order of the Golden Fleece. *Panel.*

†44. Jan van Eyck (1390–1440) (*Giovanni da Bruges*). St. Jerome extracting the thorn from the lion's foot. *Panel.*

"This is a celebrated picture, and was formerly ascribed to Colantonio, an artist who (if he ever existed) dates back to the fourteenth century." (*Kugler.*)

45. Schaefelein. The Descent from the Cross. *Panel.*
46. Joachim Beuckelaer. Market. *Panel.*
47. Dutch School. A lady holding a book. *Panel.*
48. Bruegel (*or H. Bles*). Landscape. *Panel.*
49. Van der Weyden. Descent from the Cross. *Panel.*
†50. Bruegel (*the Elder*). A monk in a mantle seeking solitude, while a thief, encircled with a double ring, signifying the world, steals his purse. The Flemish legend reads: "Since the world is so perverse, I seek repose elsewhere." *Gouache*, signed and dated 1565.
51. Hans Holbein. Portrait of a cardinal. *Panel.*
†52. Bruegel (*School of*). Landscape. *Panel.*
†53. Hans Memmelinck? Calvary, and a devotee at orisons with his family. Arched triptych. *Panel.*
†54. Bruegel, *the Elder.* The blind leading the blind. *Gouache.*
55. Joachim Beuckelaer. Fish market. *Canvas.*

SIXTH HALL.

FLEMISH AND DUTCH SCHOOLS.

†1. Imitation of Rembrandt. Study of an old man. *C.*
2. Flemish School. Dædalus and Icarus. *Canvas.*
3. Wouwermans. White pony tied to a hut. *Panel.*
4. Teniers, *the Younger.* Violin player. *Copper.*
5. Peter Porbus, *the Elder.* Portrait of a princess. *P.*
6. Albrecht Kuyp. Amsterdam burgomaster's wife. *P.*
7. Flemish School. Dædalus and Icarus. *Copper.*
8. Francis Snyders. Rabbit hunt. *Canvas.*

> "Francis Snyders (1579–1657) was a great sporting painter. His animals are very vigorous, and some of his hunting pictures are of the highest order. Rubens is known to have thought very highly of his work and to have sought his aid when introducing animals into his pictures." (*Kugler.*)

9. Daniel Seghers. The Virgin and Child, surrounded with a garland of flowers. *Canvas.*
10. Van Dyck (*School of*). Magistrate. *Canvas.*
11. Jan Fyt (*School of*). Hounds and dead game. *C.*
12. Van Dyck. A gentleman with a rich collar. *Canvas.*
13. Flemish. Theseus and Ariadne at the bath. *Copper.*

14. Wouwermans (*School of*). Tempest scene. *Panel.*
15. Teniers, *the Younger*. Violin player. *Panel.*
16. Peter Paul Rubens. Head of an old man. *Canvas.*
†17. Rembrandt van Rhyn. Portrait painted by himself when he was sixty years old. *Canvas.*
18. Flemish School. The fall of Icarus. *Copper.*
19. F. Sneyders. Deer hunt. *Canvas.*
20. Flemish School. Landscape—dawn. *Canvas.*
21. Grundmann. Roadside inn. *Copper.*
22. The same. A *bric-à-brac* shop. *Copper.*
23. The same. The charlatan. *Copper.*
24. F. Snyders. Two hounds with game. *Canvas.*
25. Matthias Bril. Hunters in a forest. *Canvas.*
26. *After* Poelemburg. Ruins. Sunset. *Canvas.*
27. Flemish. Battle-field with figures. *Copper.*
28. Paul Bril (*School of*). Small landscape. *Copper.*
29. Peter Molyn. Landscape. *Canvas.*
30. C. Berentz. Fruits, flowers and vases, and a child taking grapes from a peasant girl. *Canvas.*
31. Flemish School. Still life. *Canvas.*
†32. Wouwermans (*School of*). Battle-piece. *Panel.*
33. Flemish School. Battle-scene. *Copper.*
34. Nicolas Varendael. The Virgin and Child, in a garland of flowers. *Copper.*
35. Rubens (*School of*). St. George. *Canvas.*
36. Van Dyck (*School of*). Christ on the cross. *Canvas.*
37. Bonaventura Peeters. Marine—a tempest. *Panel.*
38. Paul Bril. St. Cecilia playing the organ; and angels. *Canvas.*
39. Van Dyck. St. Peter denying his Master. *Canvas.*
40. Copy after Rubens. (The original is at Amsterdam.) The Entombment of the Saviour. *Canvas.*
41. Rubens (*School of*). A Spanish grandee. *Canvas.*
42. B. Peeters. Marine—with figures. *Canvas.*
43. Paul Bril. The baptism of Jesus. *Canvas.*
44. Danzerick. A Bacchanal. *Panel.*
45. Jan Sons. The Ascension of Jesus, in the presence of Mary and the Apostles. *Canvas.*
46. Martin de Vos. Jesus blessing the children. *Panel.*
47. Van der Meulen (*School of*). Bivouac. *Canvas.*
48. Flemish School. The golden calf. *Panel.*

49. The same. Dædalus and Icarus flying from Crete. *Copper.*

50. Van der Meulen. Encampment of vanguard. *C.*

51. J. Jordaens (*School of*). Peasant yawning over a book. *Canvas.*

52. Jacques Jordaens. Christ on Calvary. *Canvas.*

53. Luigi Finsonio. The Annunciation. *Canvas.*

54. Flemish. Landscape, with women bathing. *C.*

55. The same. Ariadne abandoned by Theseus. *C.*

†56. Wilhelm Schellings. Skaters upon a river. *C.*

57. Anton David. Interior of an arsenal. *Canvas.*

58. Flemish School. The prophet Jeremiah. *Canvas.*

59. Rubens (*School of*). Head of an old man. *Panel.*

60. J. Huchtenburg. Landscape, with stag-hunt. *C.*

61. Flemish. Twenty-one portraits of the Farnese family.

62. Van Platten. Small marine, with ships. *Panel.*

63. Rubens (*School of*). Head of an old man. *Panel.*

64. Paul Potter. Sunset; landscape with cows. *C.*

Paul Potter (1625–1654) is considered the best animal painter of all time. The National Gallery has one landscape by him.

65. Rubens (*School of*). St. George and the dragon. *Arched canvas.*

66. H. Pacx. Village festival near Amsterdam. *C.*

67. Ostade (*School of*). Tavern scene. *Panel.*

68. Dirk van Bergen. Landscape, with cattle. *C.*

69. Flemish School. Shepherd and flock. *Panel.*

70. Rubens (*School of*). A Farnese prince. *Canvas.*

71. Teniers, *the Younger* (*School of*). Landscape, with buildings and peasants. *Canvas.*

72. Van Dyck (*School of*). Ranuccio Farnese, resting his right hand on a dog's head. *Canvas.*

73. Michael Mierevelt. Portrait of a young magistrate wearing a rich collar and holding a roll of paper. *P.*

74. Jan Both (1610–1662). Landscape, with a peasant-girl on horseback. Sunset. *Canvas.*

75. Jan van Kessel. Still life. *Canvas.*

76. Heemskerck. Cottage interior. Lamp-light. *C.*

77. David Winkenbooms. Landscape, with St. Paul the Hermit and St. Anthony the Abbot. *Panel.*

78. F. Bol. Portrait of the painter Stevens. *P.*

79. Johann Spielberg. Portrait of a canoness. *Canvas.*

80. Van Dyck (*School of*). Half-length of a richly-dressed young lady. *Canvas.*

†81. Teniers, *the Elder* (*School of*). Tavern scene. *P.*

82. Josse de Monper. The Holy Family resting. Landscape.

83. Van Dyck. The Princess d'Egmond. *Panel.*

84. Jan Fyt. Game. *Canvas.*

85. Jonson van Ceulen. Portrait of a magistrate. *C.*

86. Jan Both. Landscape, with a tower. Sunset. *C.*

87. Jan van Kessel. Fruits and flowers. *Canvas.*

88. Van Dyck (*School of*). Ranuccio Farnese's wife. *C.*

89. Samuel van Bassen. A beautiful garden, with figures. *Panel.*

90. Flemish School. Bridge over a river; Amsterdam in the distance. *Panel.*

91. Wilhelm Schellincks (?). Hawking. *Canvas.*

92. J. Jordaens (*School of*). A peasant. *Canvas.*

93. Grundmann. A saw-grinder. *Copper.*

94. The same. A shoemaker. *Copper.*

95. The same. A spinner. *Copper.*

96. F. Snyders. Game. *Canvas.*

97. Jan Sons. The Agony in the garden. *Canvas.*

98. Flemish School. Landscape, with river and buildings. *Canvas.*

SMALL BRONZES.

This collection of small bronzes, numbering some thirteen thousand specimens, nearly all found in Pompeii or Herculaneum, is the unique feature of the Naples Museum.

This department never fails to interest the passing visitor, while it is a mine of wealth to the antiquary, as it contains many perfect specimens of the everyday articles of personal use and ornament which eighteen centuries ago were connected with the public and private life of the Roman citizens.

All these articles, from the elaborate Curule chair to the most common kitchen utensil, are designed and executed with an artistic grace which reaches the acme

of perfection and elegance. Their number alone is sufficient to stock several museums, and such is the elegance of their form and the perfection of their execution that they are no doubt correctly attributed to Greek artists, who alone would be likely to carry their taste for ornament into such minute details.

The difference between the work of these Pompeian artists and that of the artificers of our utilitarian age is especially noticeable in these rooms. Everything in a Roman house displayed the master hand of the artist in an unaffected but quite unmistakable manner; whereas our household chattels, being made to a pattern and in vast numbers, though they answer their purpose admirably, may justly be treated as being the production of a mechanical age, testifying rather to the skill of the artisan than to the taste of the artist.

"The paintings on the walls are of no artistic merit. They represent exploits of the Farnese family; and battle scenes attributed to Borgognoni.

"The asterisk (*) denotes the specimens illustrated in Signor Monaco's large work, and the dagger (†) other noteworthy objects.

"Where a Latin word is given in italics, the reader will find an article on the subject in Smith's 'Dictionary of Antiquities.'"

FIRST ROOM.

IN THE CENTRE, ON AN ANTIQUE MARBLE TABLE,

*72983. ECONOMIC KITCHENER OR BRAZIER, in the shape of a rectangular fortress, with towers at the angles. The embers were laid in the centre, and the fire was surrounded by a jacket of water contained in the conduit beneath the battlements. The water could be drawn off by a tap in one of the sides. Spits for roasting were laid across the embrasures. Thus the kitchener furnished hot water, and was adapted for all other culinary purposes, as well as for heating a room; while the steam from the water neutralised the noxious gases from the charcoal. Height, 12 in. × 25 in. broad each side. (*Herculaneum.*)

72984. A rectangular brazier, with four castors still in working order. (*Pompeii.*)

72985. Bronze bench on five feet. Length, 6 ft.; height, 1 ft. 4 in. (*Pompeii.*)

The leather cushion, like all the others in this room, is modern, imitated from the antique, which can be done accurately from the impression made in the ashes.

109831. Brazier with original ashes in it. (*Pompeii.*)

Upon a modern marble table,

*72986. Economic Kitchener, consisting of a covered cylindrical boiler, communicating with a hollow semicircle, provided with a tap. The fire within the semicircle heated the boiler, and the three swans upon it are constructed to carry a saucepan. Roasting could be carried on over the brazier in front. Height of boiler, 18 in.; diameter, 7 in. Brazier, 18 in. square. (*Stabiæ.*)

†72987. Bronze pedestal of a table formed of a rectangular column, surmounted by a bearded head of Bacchus bearing a cup. In front of the column a charming "Victory," with flowing robe, and holding a martial trophy in her right hand, rests her feet upon a globe bearing a silver crescent. The ears are bored for earrings. Height of column, 33 in.; Victory, 13 in. (1864. *Pompeii.*)

73145. (*On a column.*) Splendid vase with four handles decorated with female busts and richly inlaid with silver. (*H.*)

111047. Folding table in bronze, with "*semisanto*" marble top. Stands on horses' hoofs and is decorated with horses' heads. The edge of this table is inlaid with silver. Height, 26 in.; width, 20 in. (Feb. 8, 1876. *Pompeii.*)

It is remarkable that this is the only specimen in the museum mounted on horses' feet. The candelabra represent the feet of almost all other animals. The British Museum have a candelabrum standing on horses' hoofs, which they rightly esteem as very rare.

*72988. Bisellium with ornamentation in copper. The obverse is decorated with two finely-executed horses' heads, and two human heads with beards. The reverse shows the heads of two geese and two Medusæ. 3 ft. 4 in. × 1 ft. 4 in. (*Pompeii.*)

"The right of using this seat was granted as a mark of honour to distinguished persons by the magistrates and people in provincial towns." (Smith, *Dict. Ant.*)

72989. Brazier damascened in copper. (*Pompeii.*)

*72990. Laver (*aqua minarium*) for lustral water. The centre is inlaid with silver and red mastic. Diameter, 2 ft. 10 in., including the edge. (*Temple of Isis, Pompeii.*)

72991. Brazier. The obverse and reverse are adorned with Genii, head of Medusa, and two lions' masks. The feet are of griffins. (July 4, 1822. *Pompeii.*)

72992. Bisellium adorned with the heads of asses and of men, and designs in silver and copper. On the reverse, the heads of geese and two masks. (*Pompeii.*)

72993. Small tripod on lions' claws for sacrifices. The edge is carefully worked. Height, 13 inches. (*H.*)

72994. Folding Table. The edging which secures the marble and the four legs with lions' feet are inlaid with silver sprays. These legs have acanthus leaves on the upper parts, from which young satyrs are emerging, each one holding a rabbit under his arm. (*Pompeii.*)

Under glass on a Pompeian mosaic table,

*72995. Sacrificial tripod, of beautiful execution. Its three lion-footed legs are capped by a seated Sphinx and adorned with beautiful arabesques and bearded heads of Jupiter Ammon. The legs are braced together by elegant sprays of lotus flowers. The basin is adorned with festoons and the skulls of bulls—emblems which remind us that it was destined to receive the blood of victims. Height, 3 ft. Side of tripod, 21½ inches. Height of basin, 3½ inches. This tripod is often attributed to the Temple of Isis. It was, in fact, found at Herculaneum.

73115. Immediately behind the Isiac tripod is a bronze ewer, the handle of which represents a winged figure standing on a Cupid who clasps a swan. Very fine. (*P.*)

72997. Double iron ring used as stocks. (Lock missing.) Diameter, 2 ft. (*Pompeii.*)

*72998. Stocks found in the barracks at Pompeii (Acts xvi. 24). Each partition confined the ankle of a prisoner, who was accordingly forced to sit or lie upon the ground. These stocks would secure twenty prisoners, and the extremity of the sliding bar was fastened with a lock. From the nail-holes in the cross-irons we see that the structure was fixed to the floor of the gaol. Four skeletons

were found in this terrible instrument, the suddenness of the calamity not permitting of their release. Length, 7 ft. 4 in. (*Pompeii.*)

†111050. CHAIR WITH BACK; the only specimen of its kind. The woodwork is modern, but copied from the carbonised remains of the ancient wood. Height, 1 ft. 9 in.; back 9 in.; width, 1 ft. 3 in. (1876. *Pompeii.*)

UNDER GLASS ON A POMPEIAN MOSAIC TABLE,

*73000. CANDELABRUM formed of a decorated Corinthian column, bearing on the obverse a tragic mask, and on the reverse a "*bucranium*," or skull of a bull. Four branches issue from the top of the column, from which double-wick lamps hang by four-stranded chains. These lamps were not found with the candelabrum, and do not belong to it, but they are of fine workmanship. The one decorated with the head of an elephant, and suspended by two dolphins, is unique. Upon the left angle of the base, which is inlaid in silver, we observe a fine group of Acratus (a genius of Bacchus) mounted on a panther, the *rhyton* in his hand, and opposite to him a small altar, upon which burns the sacred fire. Height, 4 ft. 1 in. (*House of Diomede, Pompeii.*)

It is observable that the column does not stand in the centre of the base, and it is thought that the base was used to trim the lamps upon, and that a vessel to replenish them stood upon it.

73144. A very fine ewer found in a Greek tomb stands next behind this candelabrum. It is decorated with a figure in relief in Egyptian style, with a lion's head above and a graceful winged mask. (*Locri.*)

73003 and 73007. Two baths, the only bronze ones yet discovered. One has a plug-hole in the corner to let off the water and four fluted handles.

†73005. GREAT BRAZIER found in the *tepidarium* of the baths near the Temple of Fortune at Pompeii. Its object was to raise the chamber to a gentle temperature, thus preparing the bather for the hotter chamber. On one side we observe a cow in relief and the words "M. Nicidius P." (*M. Nicidius posuit*), denoting that it was his gift. Height, 2 ft. 1 in.; length, 8 ft.; width, 2 ft. 9 in.

A precisely similar brazier, bearing the same emblem, and the

inscription *Marcus Nicidius Vaccula P. S. (pecuniâ suâ)* stands in the public baths near the forum of Pompeii. The cow on these braziers, emblematic of the name "*Vaccula*," shows how early the crest was derived from the name, just as the name had been often derived from the pursuits of a family.

BEHIND THE BRAZIER,

73017. Four-legged bench from the public baths. (*P.*)

SIX CANDELABRA, adapted to a single lamp. They are telescopic, and constructed to take to pieces in a very ingenious and simple manner. (*Pompeii.*)

Sundry circular braziers ornamented with reliefs. (*P.* and *H.*)

73016. IRON STOVE covered with *lapilli*. It has places for two saucepans, and the bottom is of fire-brick. (*P.*)

73146. A very fine bronze vase, the handles of which represent a combat of gladiators. These figures are particularly interesting, as they wear the spiral bronze wire anklets and gauntlets (see next room, wall-case XXXXV.) with which the gladiators protected their arms and legs.

*73018. CYLINDRICAL STOVE (*calidarium*), of exquisite beauty. It stands on three lions' feet and has four handles, of which two are fastened to the sides by models of human hands. On the upper part are two handles, each of them formed by two spirited wrestlers. The lid is surmounted by a Cupid astride of a dolphin, holding a lyre in his right hand. The interior of this stove is of very peculiar construction, the upper part being a boiler which communicates with the firebars beneath, which are hollow. The comic masks at the back of the stove form up-takes for the fire. Height, 3 ft. 6 in.; diameter, 14 in. (1863. *Pompeii.*)

This stove stands on

73019. A round marble table, which served as the base of a fountain. The water flowed away through the lions' masks on the edge. (*Herculaneum.*)

73020–1–2. THREE SAFES (*arcæ*). The centre one, which is of iron, is the finest. Its obverse is adorned with bronze nails and two busts of Diana in relief; between them, the head of a wild boar. Beneath, two busts of

genii of Bacchus, and the mask of a Bacchante. An elegant handle served to raise the lid of this beautiful safe. Height, 36 in.; length, 41 in.; width, 23 in. Found with the bedsteads (see next room). (1867. *P.*)

The safe to the left is also of iron. The obverse is covered with bronze panels framed in iron cornices. This is the only safe with a keyhole, and beneath the keyhole is an image of Jupiter in bas-relief upon a pedestal, and a priestess pouring a libation upon an adjacent altar. (1864. *P.*)

On the third safe are the six following busts in relief: Minerva, Mercury, Bacchus, Juno, Apollo, Diana, and (on the top of the lid) Jupiter. (1869. *Pompeii.*)

The fact that these safes were all found empty has strengthened the inference that the principal houses were ransacked after the destruction of the city.

IMMEDIATELY BELOW THE THREE SAFES STAND

*109983 and 111764. Two PULVINARIA, used by the ancients for the Penates and the sacred vessels at the Lectisternia, important festivals, when the gods were placed at table as if they partook of the sacrifice. They stand on four feet, and their edges are inlaid with waving designs in silver and Greek patterns. The woodwork is a restoration. Height, 14 in.; length, 3 ft. 3 in.; width, 13 in. (1874. *Pompeii.*)

11232. Bronze fragments of a bedstead, put up on a short frame for purposes of exhibition. (1877. *Pompeii.*)

78613. Small round table. The three legs represent greyhounds jumping up. (*Pompeii.*)

UPON THIS TABLE IS PLACED

†78673. Two-handled ewer of very remarkable construction, supported on three Sphinxes with lions' claws, and intended for heating water. The fire lay on a grating of hollow tubes at the bottom. The water circulated through these tubes, and was heated in the jacket, which surrounded the coals in the centre of the vase, exactly on the principal of modern tubular boilers. (*Pompeii.*)

ON A ROUND MARBLE TABLE,

†109697. BRONZE VASE, on a quadrangular base. This vase is one of the finest in the collection, and especially

remarkable for its handles. These rise above the edge, and rest on miniature acanthus leaves, and, curving back gracefully, cling to the sides of the vase with leaf-like ornaments. In the centre of these leaves is a superb mask of Medusa, with silver eyes. The chin of the Medusa rests upon two Chimæras. Height, including base, 2 ft. 2 in.; diameter, 16½ in. (1873. *Pompeii.*)

SURROUNDING THE ROOM,

A large number of candelabra or lamp-stands. They are all different, and very beautiful. (*P.* and *H.*)

ON THE TOP OF THE WALL CASES,

Sundry kettles and amphoræ. (*P.* and *H.*)

A candelabrum, with lamp fitted to slide up and down the staff. This specimen is unique.

WALL-CASE No. I., TO THE LEFT ON ENTERING,

68747 *et seq.* BRONZE BASKETS of very elegant form. Their folding handles are still in working order.

68788 *et seq.* SCOOPS with elegant handles, probably for taking up grain. Decorated with parrots and other birds. (*Herculaneum* and *Pompeii.*)

WALL-CASE No. II.,

68808 *et seq.* Ten garden stools. (*Pompeii* and *H.*)

†110673. A small SERPENT, on a miniature altar, with a gold necklace. Probably intended for family worship. (1875. *Pompeii.*)

68823 *et seq.* Twenty-two small pans, with spouts and nozzles. (*Pompeii* and *Herculaneum.*)

68843–7. Five flattened globular water-bottles, of the same shape as European soldiers use now. (*Pompeii.*)

WALL-CASE No. III.,

*68853. PAILS (*hydriæ*). These water-buckets are richly inlaid with arabesques and animals in silver and copper. Two have a double handle, which when at rest forms a rim to the pail. On the handle of No. 68854 the words "Cornelia S. Chelidonis" are engraved. (*Pompeii* and *Herculaneum.*)

WALL-CASE No. IV.,

68937 *et seq.* JUGS similar to those now used in Italy for oil. From a specimen which was found upon a trivet, and

is in the next room, we learn that these were put on the fire. (*Pompeii* and *Herculaneum.*)

WALL-CASE No. V.,

A large number of JUGS, with three lips and one handle, of highly artistic form. Observe Nos. 69044 to 69048. These jugs were for table use. (*Pompeii* and *Herculaneum.*)

69049. Similar jug, with ram's head and Medusa inlaid in silver. (*Stabiæ.*)

BELOW,

Twelve *præfericula*, with single lip and handle.

†69085 is of very remarkable form. The handle is joined to the cup by the demi-bust of a woman holding fruits. A Siren issues from the edge. This specimen has been very much damaged. (*Pompeii.*)

69086. PRÆFERICULUM in the shape of a beautiful female head, with tiara, eyes, and necklace in silver. (*Borgia.*)

†69087. LIBATION CUP, of very beautiful execution. The edge is surmounted by an eagle with its wings spread out. The handle is formed by a swan. (*Nocera.*)

OUTSIDE, ON A COLUMN UNDER GLASS,

†69089. Libation cup, of oblong shape. This is quite a unique specimen. On the handle we observe a man and four horses plated in silver. (*Ruvo.*)

WALL-CASE No. VI.,

Several JUGS with one handle. Observe those called "*a petto d'oca*"—that is, "*goose-breasted;*" especially

*69167. MILK-JUG, of elegant form. (*Herculaneum.*)

This jug is popularly known as a milk-jug, on account of the two goats on its rim; but it is also conjectured that, as the goat was a Bacchic emblem, the vessel may have been intended for wine.

69168. Another jug, of the same shape. The body of the jug is ornamented; the handle forms the perch of a parrot. (*Pompeii.*)

69170. Similar jug, with elegant sprays in bas-relief, and having a panther for its handle. (*Pompeii.*)

69171. JUG remarkable for its handle, at the bottom of which is a female mask with silver eyes, and on the top

the bust of a nude female issuing from the jug, and letting go two greyhounds. (1866. *P.*)

†69174. LIBATION CUP (*rhyton*), representing the head of a stag with silver eyes. The mouth, being partly open, allowed the liquid to flow out. Examples of the use of this vessel will be seen in the frescoes downstairs. (*H.*)

WALL-CASE No. VII.,

Observe Nos. 69315 to 69322.

69318. A JUG, ornamented with two griffins resting their claws upon an urn. (*Pompeii.*)

WALL-CASES Nos. VIII. TO XI. (SECOND CORNER OF THE ROOM),

Large number of vases, which, to judge by the ornaments on their handles, were used for household purposes. The handles are specially beautiful, and an endless variety of elegant form is displayed in their construction. (*Pompeii* and *Herculaneum.*)

WALL-CASES Nos. XII. TO XIV.,

Two-handled ewers for household purposes. (*P.* and *H.*)

CINERARY URNS, made of lead. (*Pompeii.*)

WALL-CASES Nos. XV. AND XVI. (THIRD CORNER OF THE ROOM),

FOUNTAIN JETS AND SPRAYS.

69762 *et seq.* Ten tiger heads for fountains. (*Herculaneum.*)

†69782. The head of a ram of fine workmanship, from a fountain. (*Herculaneum.*)

69784–9. A PEACOCK with spreading tail; a column capped with three dolphins; a pine-cone; a serpent; a cylindrical and a conical vase with jets, all forming a group for a fountain. These specimens are set up on wood to show their exact position as found. (1853. *Pompeii.*)

69791–3. Fragments of a small tank, which was fitted with a very fine rose for producing a cascade to simulate rain. (*Pompeii.*)

69795. BASIN, with a very finely executed lion in the centre. The water flowed through his open mouth. (18th March, 1861. *Pompeii.*)

69799 *et seq.* Thirty-two taps and a lead pipe. (*P.*)

79838 *et seq.* Four gratings made of perforated lead for gutters. (*Pompeii.*)

Several oblong pans. (*Pompeii.*)

In front of the window,

*73153. Curule chair (*sella curulis*), made to fold. Its four crossed legs are fastened by two nails with large heads. (*Herculaneum.*)

The *sella curulis* was the ancient Roman emblem of the kingly power, but under the Republic the privilege of its use was extended to high officials. It was displayed on all great occasions, notably in the circus and the theatre, the statue of the reigning Emperor being often placed upon it; and it was the seat of the Prætor when he administered justice. The legs of the specimen before us are of bronze, but in more ancient times they were made of ivory. (See Smith, 'Dict. of Ant.,' *Sella curulis.*)

First table-case, No. XXVIII.,

One hundred and forty-three vase handles, finely executed and adorned with heads and arabesques.

72578 to 72581. These four are in the style known as "*a voluta.*" They are cunningly entwined and finish into small acanthus leaves.

72582–3. Two serpentine handles, each serpent holding a cockchafer in his mouth.

72591. Handle representing in bas-relief a cross-legged Faun, playing the pan-pipe; and above, the bust of a woman with her hands on the necks of two dogs.

†72592. Very fine handle, representing a Phrygian with a pair of shoes on, and his feet crossed. He stands on the mask of a bearded man. (*Pompeii.*)

72594. Handle. The point of contact with the vase represents in bas-relief a woman extracting a thorn from the right foot of a man. (*Borgia.*)

†72600. Superb handle, the gem of the collection, adorned with arabesques and inlaid in silver, with a head of Medusa of exquisite finish. (*Herculaneum.*)

72637. Handle. Apollo holding the lyre and the *plectrum.* Below, a swan with spreading wings. (*P.*)

Next table-case No. XXIX.,

72722–3. Two legs of a table, with lions' claws, each

representing an armless Sphinx issuing from three leaves. (*Pompeii.*)

72727 *et seq.* Four legs of a table, with greyhound claws. (*Pompeii.*)

WALL-CASE No. XVII.,

BATHING REQUISITES.

*STRIGILS (*strigilis*), used by the ancients after gymnastic exercises and vapour baths to scrape off the perspiration and the ointments. (*Pompeii* and *Herculaneum.*)

*69962–3. On an antique ring are strung two strigils (the best in the collection), the handles representing busts of Diana and Hercules. (*Pompeii.*)

69904. Complete apparatus for Roman bath, consisting of an opening ring upon which are strung four strigils, one *patera*, and one ointment-pot. (*Pompeii.*)

Sundry small pots (*guttus* or *unguentarium*) in bronze or alabaster, for containing perfumed ointments. (*P.* and *H.*)

> Pliny tells us that the alabaster pots were preferable, and we may infer that they were used for the more costly ointments. These were hermetically sealed, and the expression "she brake the box" (Mark xiv. 3) may probably mean "she brake open the box."

Ivory vase with Bacchanalian figures. (*Asia Minor.*)

BELOW,

Ornamental bronze claws for furniture. Sundry strigils.

70127 *et seq.* Several small pans, decorated with bas-reliefs. No satisfactory explanation has been arrived at as to their use. (*P.* and *H.*)

WALL-CASES NOS. XVIII. TO XX.,

LOCKS AND KEYS.

70981 *et seq.* Long borders inlaid with silver, serving as horizontals for bedsteads. (*Pompeii.*)

LOCKS in bronze and iron. Some have keys. (*P.* and *H.*)

Sundry keys of all sizes, some of which are very complicated. (*P.* and *H.*)

71283 *et seq.* Padlocks, very curious. (*Pompeii.*)

†71401. Iron key, carefully made and inlaid with silver. It was found upon one of skeletons of the family of *Diomede*, in the cellar of his house at Pompeii.

71392 *et seq.* Bolts of locks. (*Pompeii.*)

71465. Iron skeleton key. (*Pompeii.*)

Sundry hinges. (*Pompeii* and *Herculaneum.*)

Below,

71629 and 71630. Two large hinges from one of the city gates of Pompeii.

Table-case No. XXX.,

Ornaments for doors and furniture, including tragic and comic masks and busts; heads of lions, horses, and other animals, with movable rings in their mouths. (*P.* and *H.*)

†7282–3 and –4. Rectangular panels, on which are bas-reliefs of a Centaur playing the lyre and a female Centaur playing the double flute. Very fine. (*Pompeii.*)

72823. Venus, Cupid, and Silenus. A fine bas-relief, intended for a safe. (*Pompeii.*)

Table-case No. XXXI.,

72898 *et seq.* Handles for vases, formed of dolphins, foliage and human hands. (*P.* and *H.*)

Statuettes serving as handles for vases.

†72960. A female figure of wonderful expression, resting her feet on a serpent and supporting on her head an architrave to which the vase was fitted.

72963. Knocker of a door, representing in *alto-rilievo* the bust of Diana armed with a quiver. (*Pompeii.*)

†72966–7. Four knockers with movable rings. These represent in bas-relief superb heads of Medusa with silver eyes and teeth. (1870. *Pompeii.*)

72970. Door knocker (ring lost), representing in bas-relief the head of a woman, with fine expression and mouth partly open. (*Pompeii.*)

72972. Pretty furniture ornament, representing a Cupid seated between the tails of two sea horses. (*Herculaneum.*)

†72981. Vase handle with winged Genii in bas-relief, having their heads pillowed on their entwined arms, and (on the sides) two Tritons with cuirasses in a striking

attitude. In Etruscan style. Duplicate in the British Museum. (*Borgia Collection.*)

In front of the window,

†73152. Curule chair (*sella curulis*), made to fold, with remains of gilding still discernible. It was originally mounted in ivory, which has been replaced by wood. (*P.*)

(The original ivory is exhibited in fragments in the next room, Table-Case No. LXVII.)

Wall-case No. XXI. (last corner of the room),

IRON TOOLS.

71700 *et seq.* Scythes, sickles, bill-hooks, knives. (*P.* and *H.*)

71733 *et seq.* Rakes and forks with two and three teeth, four ploughshares, spades as used in Naples now, and trowels for gardening. (*P.* and *H.*)

71746. Small pocket-knife with bone handle. Believed to be unique. (1870. *Pompeii.*)

Wall-case No. XXII.,

Carding combs, long shovel, large spring shears; shears of this form still used in silk factories. (1877. *Pompeii.*)

Sundry smaller shears, blacksmiths' cutters and pincers, axes, hatchets (*securis ascia*); soldering iron, claws for drawing nails, pickaxes, wedges, and hammers for chipping pavements. (*P.* and *H.*)

Wall-case No. XXIII.,

Hammers for carpenters and masons. (*Pompeii.*)

†71875. Key for raising heavy blocks of stone (as used now), compasses, callipers, masons' trowels, turnery tools, centre-bits, scalpels, planes, saws, anvils, a large whetstone.

Wall-case No. XXIV.,

LAMPS AND LANTERNS.

72067. Lantern glazed with talc, bearing on the top the words "Tiburti Catus S." (*Herculaneum.*)

72166. Double-wick lamp, bearing inscription "D. Iuni Proquli." (*Pompeii.*)

72172. Single lamp, adapted either to hang or carry,

fitted with a chain to which the lid is attached. A small mouse on the spout is about to gnaw the wick. (*Pompeii.*)

The mouse was sacred to Vulcan, and perhaps this lamp hung before his shrine.

†72180. TREBLE-WICK LAMP, fitted with three exquisite double-stranded chains; a fourth chain holds the lid of the reservoir. This lamp is adorned with four heads issuing from garlands. (*Pompeii.*)

72181. LARGE TREBLE-WICK LAMP. Instead of a cover it has a handsome urn over the reservoir. This lamp is unique in point of form, and is adorned with festoons and three masks. (*Pompeii.*)

72187. SINGLE LAMP. A horse's head upon the handle. The original wick is visible. (*Pompeii.*)

Sundry candelabra for single lamps. (*P.* and *H.*)

WALL-CASE No. XXV.,

72190. CANDELABRUM in the form of a cup. (*P.*)

72191. CANDELABRUM formed of a fluted column, with four boughs to carry hanging lamps. (*H.*)

72192–3. CANDELABRA (like modern candlesticks), the top representing a lotus-flower. (*Pompeii.*)

72195. CANDELABRUM formed of a fluted column capped by a small vase, from which issue three branches. (*P.*)

Upon the plinth an octagonal pedestal, upon which is a globe. This plinth is inlaid with silver. (*Pompeii.*)

72246 and 72250. Treble-wick lamps hanging by a well-wrought chain, and decorated with a nude dancer.

72251. Double lamps with garland and sunflower handle. The cover represents a child with a goose.

WALL-CASE No. XXVI.

72198. TREBLE-WICK CIRCULAR LAMP. The lid, which also forms a handle, is surmounted by the figure of a Harpy, in Etruscan style. (*Pompeii.*)

72199. SILENUS. His movement and the gestures of his hands lead us to infer that he proposes to dance. Behind him, a parrot on a bough which carries two lamps. (*Pompeii.*)

72202–3. PHRYGIAN figure on one knee. Behind him, the stump of a tree with a lamp upon it. (*Pompeii.*)

†72206. LAMP-STAND. Silenus, seated on a rock, pouring

wine from a wineskin in his left hand. Behind him, a stump to carry two lamps. (*Pompeii.*)

72209. LAMP-STAND. Silenus with a basket on his head. Behind him, a stump bearing a cup to carry a lamp. (August 17, 1876. *Pompeii.*)

72279. DOUBLE-WICK LAMP (*dimyxos*). The handle is ornamented with an acanthus. The lid represents a Satyr seated on a stump, holding a pan-pipe in his left hand; one of the original wicks is in its place. (Feb. 21, 1868. *Pompeii.*)

72280. Double-wick lamp beautifully adorned with acanthus leaves. The lid bears a Silenus standing upright. (*Pompeii.*)

†72291. Handsome small CANDELABRUM, fitted to be carried or hung by the chains attached to it. It represents Cupid astride on a dolphin, which is about to devour a polypus issuing from a shell. A wonderful work of art, for the harmony of the grouping and the expression of the Cupid, who betrays alarm at what is passing beneath him. (*House of Marcus Lucretius, Pompeii.* 1826.)

110674. Single LAMP, representing a goose. (*Pompeii.*)

72292. Small SILENUS, holding a bowl which could be used as a lamp. The pose of this figure is admirable. (*P.*)

†72298. NIGHT-LIGHT in a saucer. The lid is perforated to subdue the light. (*Stabiæ.*)

WALL-CASE No. XXVII.,

72226. CANDELABRUM in the form of the trunk of a tree. From the boughs are suspended three lamps, of which two are in the shape of snails. (June 13, 1772. *Pompeii.*)

72231. CANDELABRUM in the form of a tree, the boughs supporting five double-wick lamps. (*Herculaneum.*)

72333. Bronze FISH. The wick passed through the mouth. On the back, the feet of a statuette which is lost. (*P.*)

†72336. PORTABLE LAMP with one wick and long folding handle. (*Stabiæ.*)

END OF FIRST ROOM.

SECOND ROOM.

In the centre of this room is a cork model of the excavations of Pompeii, on the scale of 1 to 100. It is extremely accurate, and well worthy of attention.

The wooden balustrade represents the outline of the ancient ramparts, while the part painted green shows what yet remains to be excavated.

The amphitheatre, which was capable of holding 12,800 people, was situated at the extremity of the town as shown on the model.

The extent of the city is estimated at about one hundred and forty acres, and the part excavated may be taken at about fifty acres, leaving ninety acres still buried beneath a mass of volcanic ash about twenty feet deep, which has been cultivated and even built upon for centuries. The length of the excavated portion is about six hundred yards, and the circuit of the city two miles.

If the visitor stands opposite to the windows of the room at the left end of the model, he will have the Porta Marina of Pompeii, by which we now enter the ruins, opposite to him. Entering by that gate he sees the *Basilica* or Law Court on his right hand, the Temple of Venus opposite on his left—both touching the large open space which was the ancient Forum, and had (in common with all the public buildings) a colonnade running round it. At the further end of the Forum was the Temple of Jupiter, and beyond it on the right that of Fortune, and, on the left, one of the public baths, easily distinguished by its dome and roofs, which are still standing. Returning to the Forum, we see on the right the Pantheon, recognised by the pedestals of the statues, which stand in a group in the court. Next to that, the *Curia Senatorum* or "Town Hall." Then the Temple of Mercury, and, adjoining this, the Exchange, where the statue of Eumachia which was erected by the Fullers can be recognised in the model.

Leaving the Forum by the broad "Street of Abundance," which runs right across the city, we come to the principal public baths, and on the extreme right of the

spectator the Temple of Isis, the two theatres, the triangular Forum, and the barracks.

The gate leading to the "Street of the Tombs" is on the spectator's left, and at the point nearest to the window. The House of Diomede and the Street of the Tombs being outside the walls, are not represented on the model.

AGAINST THE BALUSTRADE OF THE MODEL,

Twelve circular leaden tanks for the *impluvia* of houses, found in the courtyards. They were lime-washed to purify the rain-water. One of them has a bronze tap. (*P.*)

SAUCEPANS, PATERÆ, &c.

ON THE LEFT, WALL-CASES NOS. XXXII. AND XXXIII.,

SAUCEPANS, of which many are lined with *silver;* some bear their maker's name.

73231. A SAUCEPAN as found at Herculaneum, completely full of lava and encrusted with ash.

WALL-CASES NO. XXXIV. AND XXXV.,

PATERÆ (or bowls for containing libations). They are of the shape of a deep saucer, with a handle ending generally in the head of a ram or a swan. Observe Nos. 73439, 73440, 73455, and 73484. These are handsomely worked and inlaid with silver. (*Pompeii* and *Herculaneum.*)

WALL-CASE NO. XXXVI. (*among a number of two-handled basins*),

73511. BAS-RELIEF inlaid with silver of Æthra showing her son Theseus the sword that his father Ægeus had hidden under a rock. (*Herculaneum.*)

> Ægeus, king of Athens, promised to acknowledge his son Theseus as soon as he could lift this rock and bear away the sword. This he did, and came to Athens, to find his father living with Medea, who forthwith attempted to poison him. His father having identified him by the sword, sent him to Crete to slay the Minotaur, and on his return he forgot to hoist white sails as arranged; and Ægeus, seeing black sails, threw himself into the sea, which was called Ægean after him.

WALL-CASE NO. XXXVII.,

73535. BASIN. Two figures in bas-relief, one dancing. (*Herculaneum.*)

73549. Basin on a tripod with ornate border. The handles are lions, and the sides bear four serpents. (*P.*)

Wall-case No. XXXIX.,

73613. Basin with a bas-relief of a woman fashioning a trophy, and Hercules with his club standing by. (*H.*)

Wall case No. XLIV.,

73837. Saucepan with long handle covered with *lapilli*. (*P.*)

Ladles (*cyathus* and *simpulum*) used for dipping into vases. (*Pompeii* and *Herculaneum.*)

Below,

78936. Tray like a modern tea-tray, but made of bronze. Believed to be unique. (*Stabiæ.*)

Wall case No. XLV. (second corner of the room),

73838–73863. Twenty-six funnels. (*P.* and *H.*)

73879–81–82. Three round stoves. The first has a lid whose handle is formed by a statuette of a slave seated with his hands tied behind him; between them he holds a ring fastened to a bronze chain. (*Pompeii.*)

*73880. Urn (*authepsa*), with two handles and lions' feet. Inside, a vertical cylinder for live charcoal, with perforations below for draught. Round this cylinder lay the hot spiced wine, which was drawn off by a tap in the front, placed high up to prevent the sediment choking it. On the right, a cup or conduit by which the vessel might be filled without taking off the lid. Inside was a false lid, which closed the whole urn except the mouth of the furnace, thus preventing the ash from polluting the liquid. This beautiful urn is decorated with designs, and is similar to the Russian *samovar* and the old-fashioned English tea-urn. (*Pompeii.*)

111048. Another elegant urn on three lions' feet, and ornamented with three female masks. The tap represents Cupid astride on a dolphin. (1876. *Pompeii.*)

Below,

73886 *et seq.* Stands for vases. (*P.* and *H.*)

73937. Bronze collar for slaves, bearing the inscription: "Servus sum, tene quia fugio" (*I am a slave; arrest me because I am running away*).

73940. Large serpent in gilt bronze. (*Borgia.*)

73934. MANACLES for slaves.

SPIRAL GAUNTLETS in bronze, which gladiators wore as a protection for their wrists and ankles.

BONES of a child, round which a long bronze wire is twisted. (*Found in a tomb at Sant' Angelo, near Capua.*)

WALL-CASE No. XLVI.,

ARTICLES USED IN SACRIFICES.

73945 *et seq.* Four portable altars on three legs, supporting a disc which received the blood of victims. (*Pompeii.*)

†74021–2–3. FLESH-HOOKS (*harpago*) for taking boiled meat out of the caldron (see Exodus xxvii. 3; 1 Sam. ii. 13, 14; Aristoph. Vesp. 1152). They were fitted with wooden handles. There are four similar specimens in the British Museum. (*Canino.*)

13996 *et seq.* Small braziers for incense, one of which still contains charcoal which may have have been lighted 1800 years ago for a Roman sacrifice. (*Pompeii* and *Herculaneum.*)

73983 *et seq.* Censers (*turibula*), with chains and spoons for incense, not to be confounded with the Jewish censer, which seems, like the modern ones, to have been portable and waved in the air, whereas we see from the frescoes that the Romans lit a small brazier and placed it at the foot of the altar, and sprinkled the incense upon it. The scent arose "through the smoke"—"*per fumum*," from which we have our word "perfume." (*Pompeii* and *Herculaneum.*)

74002. Handle of SPRINKLER or whisk, for scattering lustral water. Found in the laver in the Temple of Isis. The hair is modern, but restored from a bas-relief found at Rome. (*P.*)

74003 *et seq.* *Mensæ* for the Augurs' (*haruspices*). They are in the shape of a stool. Upon them lie the instruments which were used to examine the entrails of the victims for the purposes of pretended prophecy. (*P.*)

BELOW,

Bronze letters from inscriptions. (*Pompeii.*)

COUCHES.

†78614. Five couches. Two have heads to them. The wooden part painted red is a restoration; the original wood was walnut.

The obverse is richly inlaid with silver and decorated with a *genius* in relief holding a rabbit, which he is feeding with grapes (much injured). On the reverse is a goose's head. Height, 18 in.; head, 20¼ in.; length, 7 ft. 7 in.; width, 4 ft. (*Pompeii.*)

It is open to question whether these specimens are the couches of a triclinium or whether they are bedsteads. We incline to the former theory. Those who support the latter say that a couch for a triclinium would not be made with a head to it.

WEIGHTS AND MEASURES.

WALL-CASE No. XXXXVII. (*Upper division*),

Eighteen STEELYARDS and SCALES, complete.

All the scale-pans are ornamented and held up by chains of beautiful workmanship. A sliding ring upon the chains secured the goods in the pan while they were being weighed. The beams are graduated with numbers, from I. to XIII. on the obverse, and from X. to XXXX. on the reverse, to weigh heavier goods.

74039. The sixth scale from the visitor's left bears the inscription (in dotted lines): "TI. CLAUD. CÆS. ÆIIII. VITEL. III. COS. EXACTA. III. TIC. CURA. AEDIL.;" meaning that this balance was stamped at the Capitol in the reign of the Emperor Claudius. (*Pompeii.*)

WALL-CASE No. IL.,

†74056. Under the hook from which this specimen hangs we read the inscription, "IMP. VESP. AUG. IIX. T. IMP. AUG. F. VI. COS. EXACTA. IN CAPITO(*lio*);" that is to say, that it was stamped in the Capitol under the eighth consulate of the Emperor Vespasian, and under the sixth of Titus, which corresponds to A.D. 77, two years only before the destruction of Pompeii. (*Stabiæ.*)

74062. Steelyards fitted with hooks instead of pans, to hold the goods to be weighed. (*Pompeii.*)

74084. Very small scales. In the place of one of the pans is a coin of the Emperor Augustus. (*Pompeii.*)

74165. Ingenious machine for weighing liquids. It is in the form of a saucepan, and was suspended by the hook and chain. The liquid to be weighed was then put in the pan, and the equilibrium was adjusted by means of weights fastened to the ring beneath, and by shifting the position of the hook-chain along the graduated slot, which bears the symbols: | ∴ | ∴ | ∴ | IV : ≡ | · | ·XI· | ·XI· | (*Pompeii.*)

LOWER DIVISION (*left*),

Sundry round weights in black basalt (*nefritica*), marked in Roman figures.

We subjoin a table of these weights.

ROUND WEIGHTS IN BLACK STONE (*nefritica*).

74179.	Weight marked	XX,	equal to kilos.		6·46040
74180.	„	„ X,	„	„	3·40410
74181.	„	„ X,	„	„	3·24960

This last bears the inscription: L. ATILIUS FIILIX MAG. MAR D. S. D.

74182.	Weight marked	X,	equal to kilos,		3·23230
74183.	„	„ X,	„	„	3·22670
74184.	„	„ X,	„	„	3·22400
74185.	„	„ X,	„	„	3·22325
74186.	„	„ X,	„	„	3·22270
74187.	„	„ X,	„	„	3·12360
74188.	„	„	„	„	3·29090
74189.	„	„ V,	„	„	1·61935
74190.	„	„ V,	„	„	1·61655
74191.	„	„ V,	„	„	1·61620
74192.	„	„ V,	„	„	1·61200
74193.	„	„ V,	„	„	1·60870
74194.	„	„	„	„	1·60540
74195.	„	„	„	„	1·59070
74196.	„	„ V.	„	„	1·41450

74213. This weight bears the inscription: EX. AUCTO(*ritate*) IUNI RUSTICI. Weight, 316 grammes.

The Museums of London, Brussels, and Berlin have weights bearing this inscription. The one in the British Museum weighs 9700 grains. The specimen at Brussels weighs 321 grammes, and the inscription on it states that Rusticus was "*prætor urbanus.*"

74280 to 74290. Eleven round weights in bronze, marked with silver numerals, X, V, III, II, I, S or "*semis*" (half), for the pounds, and :: ∴ : . S for fractions of pounds.

GLANDULAR BRONZE WEIGHTS.

74295.	Weight marked	V,	equal to kilos.		1·66850
74296.	„	„	„	„	1·65370
74297.	„	„ III,	„	„	1·03150
74298.	„	„ II,	„	„	0·65860
74299.	„	„	„	„	0·33940
74300.	„	— S (*semis*)	„	„	0·15345
74301.	„	— ∴	„	„	0·08865
74302.	„	— :	„	„	0·08420
74303.	„	— .	„	„	0·03410

74307. Bronze WEIGHT, in the shape of a fish. Equal to kilo 0·63780.

74308 to 74313. Six bronze WEIGHTS, in the shape of goats. These are marked P.X, P.V, P.III, P.II, P.I.

The last but one bears the inseription, STALLI FELIC. (1863. *Pompeii.*)

Nest of bronze weights, in the shape of mortars. The largest answers to the *decempondium*, and is equal to kilos. 3·04380.

74315.	Equal to kilos.		1·63140
74316.	„	„	0·98440
74317.	„	„	0·16220
74318.	„	„	0·10800
74319.	„	„	0·08135
74320.	„	„	0·05420

74390 to 74393. Four large weights; a PIG, bearing the initials P.C (one hundred pounds); a CHEESE, and two huge KNUCKLE-BONES. (*Pompeii.*)

Behind these are some fragments of chain and wire rope. The latter a unique specimen.

Smaller leaden weights, bearing the word "EME" on one side, and "HABEBIS" on the other—"*Buy, and you shall have.*" (*P.*)

74582 *et seq.* Measures for oil. They bear an olive on the handles. (*Pompeii.*)

74599. Measure for liquids,—the *congius* spoken of by Pliny. A long-necked vase without handle, bearing the

inscription: IMP. CAESARE VESPAS. VI. T. CAES. AUG. F. IIII. COS. MENSURAE EXACTAE IN CAPITOLIO P. X.—"Measure of the weight of ten pounds, gauged at the Capitol in the sixth consulate of the Emperor Cæsar Vespasian, and the fourth of his son, Titus Augustus Cæsar." (*Borgia.*)

74600–1. Dry MEASURES. Their capacity was settled by the triangular crosspieces. Inscription: "D. D. P. P. HERC." (*Pompeii.*)

OUTSIDE THE WALL-CASE,

74602. Dry measure. (The wood is a restoration.) (*P.*)

WALL-CASES L. NOS. AND LI.,

Sundry kitchen utensils. (*Pompeii* and *Herculaneum.*)

MATHEMATICAL INSTRUMENTS.

TABLE-CASE NO. LXI.,

76657 to 76667. Plummets. (*P.* and *H.*)
76670 *et seq.* Sundry pairs of compasses. (*P.* and *H.*)
76684. Reducing compasses. (*Pompeii.*)
76690 *et seq.* Linear measures. (*P.*)
76689. Square. (*P.*)

FISHING TACKLE.

Netting needles, bronze and bone needles, quadruple fish-hook weighted, four hundred and forty common fish-hooks.

109703. A RUDDER, belonging probably to a bronze statue of "Abundance." (*P.*)

SMALL ANCHOR; the only one yet found. Gift of Baron Savarese. (1882. Near *Pompeii.*)

MUSICAL INSTRUMENTS.

TABLE-CASE NO. LXII.,

76945 *et seq.* SISTRA—jingling bronze rattles used in the worship of Isis. These are decorated with a representation of Romulus and Remus sucking the wolf. (*P.*)

76942. CYMBALS of two kinds (Psalm cl. 5). (*P.*)

111055. A bronze wind instrument, like an organ. No certain explanation can be given of this fragment. It was fitted with a chain, apparently to be carried round the neck. (1876. *Pompeii.*)

On the further side of this case are two long wind-instruments, one of which is thought to have formed part of a *tuba*, or straight trumpet; the other seems to have been a kind of sliding flute. (*H.*)

*76890. BAGPIPES found in the barracks. The "dulcimer" of Dan. iii. 5. Nero was fond of this instrument, and is said to have played it in public. It is the favourite instrument of the S Italian peasantry. (*P.*)

76891 *et seq.* FLAGEOLETS made of silver, bronze, and ivory. These are the *tibia*, the most important of Roman musical instruments, used alike in the temples, theatres, funerals and festivities. (1869. *P.*)

The modern flageolet lying by them was made of the same materials as an experiment, in imitation of the ancient ones, and has been much approved for its tone by musical critics both here and in Germany.

TOYS, DICE, AND TICKETS FOR THEATRES.

TABLE-CASE No. LXIII.,

†Knucklebones and dice; some constructed that they might be loaded. (*Pompeii.*)

Nine conical specimens in carbonised wood, supposed to be children's tops. (*Pompeii* and *Herculaneum.*)

†77087 *et seq.* Sundry checks or tickets (*tesseræ*) for theatres and boxing matches, made of ivory. Some bear the names of the play, some the number of the seat, others names, as "Æschylus," "Arpax," "Vapio," "Pernix," &c. Observe the small numbered birds made of terra-cotta. These were checks for the upper row of seats, still called the "*piccionaia*," or pigeon-loft, in Italy. (*P.* and *H.*)

This is the received explanation, but we cannot vouch for it.

109880. Six death's-heads (use unknown), numbered II, III, IV, VIII, IX, X. Found 21st Sept., 1873. (*Pompeii.*)

77076. Earthenware DEATH'S-HEAD, bearing the inscription "ΗΔΥΛΟC" and the number VI. (*Herculaneum.*)

TOILET REQUISITES.

TABLE-CASE No. LXIII. (*bis*),

77146. Small bit of chain, to which is attached a crystal tassel for a trinket. (*P.*)

77147 *et seq.* Bronze clasps (*fibulæ*). (*P.* and *H.*)

77170. Fibula in the form of a horse.

We have been unable to ascertain whence this specimen came, but there are some like it in the British Museum, which are thought to be of Gallic origin. If found at Pompeii (of which there is no record), it may have been brought thither by a soldier or a captive slave.

77259 *et seq.* Bronze rings fitted with a small key for jewel-cases. (*Pompeii.*)

77269. Very large ring, for use as a seal, or possibly it belonged to a statue. (*P.*)

Sundry rings in bone and lead, bearing initials and numbers. (*P.*)

77174 *et seq.* Bronze bracelets, in the form of serpents, one with a silver medallion. (1863. *P.*)

77184. Ten bone beads, parts of a necklace; hairpins in bronze, in form of a serpent; a caduceus; Venus dressing. One of these, representing Venus and Cupid, stood in a glass jar, which we now see twisted up all round it, probably by the action of lightning. (*P.*)

77213 *et seq.* Five perfect metal MIRRORS. One in a modern frame was found in the House of the Faun. (*P.*)

77291 *et seq.* These specimens have long been supposed to be perforated boxes for perfumes, made on the principle of the modern "*vinaigrette;*" but, in fact, they are cases for seals to be attached to parchments. The box contained the seal, and two or more threads of silk attached to the wax passed from the parchment through the holes. One of them may be seen represented upon the large fresco from the House of Pansa attached to the papyrus (see No. 8598, p. 2).

77298. Small rectangular bolts in ivory, for securing dressing-cases or small articles of furniture. (*P.*)

Bone buttons and bronze studs. (*P.*)

77355 *et seq.* Ivory and bronze combs. (*Pompeii.*)

77363. BRONZE THIMBLE. (*Pompeii.*)

This specimen is very large, and must probably have been intended for a man. Perhaps it was used upon the thumb, as it used to be in England, where its original name was "*thumble.*"

Small pots for cosmetics.

77569. Small ivory pot, adorned with a pretty bas-relief of Cupids, one playing the flageolet. (*Pompeii.*)

77570. Pot of rock-crystal, still containing *rouge*. (*P.*)

Small flagons in alabaster and ivory, for perfumes. (*P.*)

Spindle, fitted with a bronze hook. (*P.*)

Possibly the point was originally straight, and the implement was an ordinary spindle. The upper part of it favours this idea. At any rate, the specimen is unique.

77518. Bronze winder, in nine divisions, for threads of different colours. (*P.*)

77544–5. Two needle-cases (?). (*P.*)

We call these specimens needle-cases without authority, no needles having been found in them; but the official record of the excavations 1873–1878 states that in those years forty-two bronze, one iron, and three bone needles were discovered.

Alabaster bowl containing pins.

80088. Small toothed wheel, used as part of a bolt. (*P.*)

We draw attention to this little specimen to show how nearly the Romans had reached one of the leading principles of the modern clock.

Hairpins in bone, adorned with statuettes and busts; toothpicks and earpickers. (*P.* and *H.*)

Wall-cases Nos. LII. and LIII.,

Kitchen pots and pans. (*P.* and *H.*)

COLANDERS.

Case LXIV., in front of the window,

Colanders perforated in graceful designs. (*P.* and *H.*)

77609. In the centre of this specimen a bas-relief of Venus with silver bracelets, holding out her hand to a small Cupid. (*Herculaneum.*)

These colanders are so elegant, that they must probably have been intended for table use. The received theory is that they were filled with snow and dipped into the wine-bowls, and served to keep the impurities from the snow out of the wine. (See "*Saccus nivarius* and *colum nivarium*," Martial, Book xiv.)

NEAR THE BALUSTRADE OF THE MODEL OF POMPEII,

78579. Large CALDRON, nailed and bolted as our modern steam boilers. (*Pompeii.*)

78580. Large FIRE-PLUG, found in the palace of Tiberius at Capri. The rust of ages has sealed it hermetically.

This specimen once had water in it, which one could hear by shaking it. It has now completely evaporated. Height, 1 ft. 9 in.; length, 2 ft. 5 in.; diameter of pipe, 7 in.

78581. Bronze grating (*claustrum*), found before a window in Pompeii.

TABLE-CASES NOS. LXV. AND LXVI.,

SURGICAL INSTRUMENTS (*Chirurgia*).

We have been favoured with the following description of these instruments by Dr. Barringer of Naples. Most of them were found in the "*House of the Surgeon*" at Pompeii, and differ but little from those in use at the present day.

Accurate models of the more important of these instruments may be seen in the museum of the College of Surgeons, London.

TABLE-CASE LXV.,

Bistouries (surgical knives), spatulæ, sounds, and tweezers, some of which last belonged to lamps.

77738 *et seq.* "Directors."

77982. Curved dentated forceps, for removing foreign substances from cavities. The curved extremity of the branches is hollowed out, and the teeth fit into each other.

77985. Digitated forceps bearing the name "*Acaecolus.*"

These are used for holding open the lips of a wound while a deeper incision is being made. They are usually made now with curved ends and small teeth.

TABLE-CASE LXVI.,

77986 *et seq.* Fourteen bronze cupping vessels of modern shape, but ours are now made of glass.

78000–1. Spoons with head of a ram and of a woman.

78003. Lancet for bleeding.

78004. Silver spoon with elegant handle.

78005. Scissors with a spring, like shears.

78007. Fleam for bleeding horses.

78008. Trochar for tapping for dropsy. A hole in the end gives an exit to the water.

78012. An elevator (or instrument for raising depressed portions of the skull) made of bronze, five inches long, very like modern ones.

78026. A male catheter (*ænea fistula*), ten inches in length. It has a double curve like the letter S, which is the form that was re-invented in the last century by the celebrated French surgeon, J. L. Petit. It is open at one end, closed at the other. At the closed end is an eye, as in the modern instrument.

78027. A female catheter, 3½ inches in length.

78029. Pompeian forceps, formed of two branches crossing, and working on a pivot. Each branch is fitted with an engine-turned handle and a spoon-shaped blade. The length of the handles gives great power to the operator, and the curve of the blades enables the surgeon to see what he is doing. The blades are fluted on their contiguous surfaces, and these grooves fit exactly into one another, thus affording a firm hold even when an operation requires considerable force. It was used for crushing small *calculi*. Length, 8 inches.

113264. Speculum uteri. A quadrivalvular speculum of beautiful workmanship and very scientific construction. The description of the next specimen applies also to this one. (1882. *P.*)

*78030. Speculum uteri. Professional men have discussed this instrument very closely. (See the works of Vulpes and Quaranta.) It is a tri-valvular speculum; the three valves, standing at right angles to the rest of the instrument, are jointly dependent on each other in the expansion transmitted only to one of them.

When the three valves are in contact, the instrument for insertion is about an inch in circumference. By turning the screw, one valve is drawn nearer to the operator, and this forces the other two to open in a side-long direction, producing thus a slow, regular, progressive dilatation, as extensive as may be required. The instrument can be held by the two curved handles in the left hand, while the right hand turns the screw. These movable handles are similar to those fitted to modern

specula. Length, 8¼ inches; widest expansion of valves, 1½ inches. (1818. *P.*)

78031. SPECULUM ANI. A bi-valvular speculum, probably used also for the uterus before the other one was known. This instrument is opened or closed by means of the pivot in the centre. It has been the model of modern specula.

78032. Dentated forceps, of elegant construction, with hollowed blades.

78121. Sound, with flattened extremity, bifurcated for cutting the frenum of the tongue; as used in modern surgery.

78034 *et seq.* Actual cauteries.

78071. Surgical needle.

78137. Probes found in the cases to the left of them. Some are inlaid with silver, and perfectly preserved.

78195–6. Stones for sharpening instruments. (*Stabiæ.*)

78197. Case of surgical instruments. It is fitted to a slab of basanite, used to mix medicines on.

78235. An INJECTION PROBE for females, with eight small holes arranged like wreaths, as in the best modern instruments, thus insuring a separate and gentle flow.

The other end is shaped to be fitted with a syringe.

PILLS, SULPHUR, and other medicaments.

IVORY ARTICLES (*Miscellaneous*).

TABLE-CASES NOS. LXVII., LXVIII.,

78362 *et seq.* Fragments of furniture made of iron cased in ivory. (*P.*)

78403. Ivory handles for knives.

78426. Ivory fragments from dressing-cases. These have been dove-tailed. (*P.*)

78437 *et seq.* Scoops for taking ointment out of narrow-necked bottles. (*P.*)

78445. Bone spoons. (*Pompeii.*)

110924. Statuette of Venus with dolphin. (*P.*)

78279. Statuette of boy wearing the *bulla patricia*. (*P.*)

78306. Fragments from the Curule chair. (*P.*)

109905 and –5 *bis*. Two ivory panels (frame modern), carved on both sides used as ornaments for furniture.

The one (No. 109905) represents, on the side that one cannot see, a wounded hero carried by two attendants. The exposed side is a continuation of the episode: the

same hero is seated near a tree; a woman kneeling by him is dressing his wound; behind him stands an attendant.

The other panel (No. 109905 *bis*), which no doubt belonged to the same article of furniture, represents Pluto capturing Proserpine in a *quadriga* on the one side, and on the other Minerva, Diana, and Ceres. (April 1873. *P.*)

78289. Fine ivory death's-head. (*Pompeii.*)

78288. Small bronze skeleton. (*Pompeii.*)

WRITING MATERIALS.

Wall-case No. LVI.,

Sundry inkstands, pens, metal mirrors, serpentine bracelets. (*Pompeii.*)

75080. Inkstand still containing ink.

†75091. Octagonal inkstand (found in a tomb at Terlizzi) of bronze, decorated in silver, with the seven divinities who presided over the seven days of the week, —namely, Apollo, Diana, Mars, Mercury, Jupiter, Venus, and Saturn.

Martorelli, the archæologist (who wrote two volumes about this inkstand), thinks that it belonged to some astronomer of the time of Trajan.

110672. Bronze pen, nibbed like a modern one. (*P.*)

In a tube of modern glass,

75095. Pen of reed, found in a papyrus at Herculaneum.

75099. Slabs of stone, which were covered with wax for writing upon with the "*stylus.*"

75113. Two bone "*styli.*" Pointed at one end and flat at the other, to rub out what one had written. (*Pompeii.*)

Below,

80111. Bracelet on the bone of a right arm. (*P.*)

7993. Sundry small bone tubes. The large charred fragment in this case, found in Herculaneum, shows us that these tubes were used for hinges. (*P.*)

75114. Bronze squares from the front of a strong box. (*P.*)

SADDLERY.

WALL-CASE (NEXT THE DOOR) LVII.,

CATTLE BELLS, HARNESS, &c. Large number of bells for cattle. By pulling a wire in the side of this case, one of these bells is made to ring. (*Pompeii* and *Herculaneum.*)

74578. Small model of a BIGA, of very great interest, as showing us the form of Pompeian vehicles.

75479–75480. Small model waggon and *biga.* (*Borgia.*)

HARNESS FOR HORSES, consisting of scrolls, sprays, bits, nosebands, pole-heads, curb-chains, spurs, a stirrup (?), buckles, and other objects which can be readily identified.

It is doubtful whether the ancients wore stirrups. None of the pictures or statues represent them, and we believe no ancient author mentions them.

75537. A fragment representing a blacksmith in the act of paring a hoof.

KITCHEN UTENSILS.

WALL-CASE LVIII.,

PASTRY MOULDS in the shape of shells. (*P.* and *H.*)

76352 *et seq.* Four SHAPES, representing a hare, a pig, a ham, and half a fowl. (*Pompeii.*)

76336. IMPLEMENTS for making pastry. Pastry cutters.

76349. Cheese-graters. Bronze knives and spoons. (*Pompeii.*)

WALL-CASE LIX.,

76543. Large EGG FRAME, capable of cooking twenty-nine eggs at once. (*Inn, Pompeii.*)

76540–1. Very handsome andirons (?).

76542. Egg-frame for four eggs. (*Pompeii.*)

Seven spits.

Tart dishes, frying-pans, gridirons, tongs, artistic fire-shovels, kitchen trivets. An iron trivet, much oxidised and covered with *lapilli*, with a pot firmly stuck to it by the oxidisation.

Hanging up against the wall near the door,

78622. A bronze BELL, shaped like a gong. (*Pompeii.*)

It has a beautiful tone, which may be heard by swinging the clapper which hangs before it.

THE COLLECTION OF GEMS.

(*Oggetti preziosi.*)

This collection has recently been scientifically arranged, and is divided into four principal sections, namely, Gold Ornaments, Silver Plate, Engraved Gems, and Cameos.

The gold ornaments are very varied, and many of them are of extremely beautiful design. Some of them were found in Greek tombs in the South Italian provinces, but the majority are of the Roman period, and were discovered in the excavations at Pompeii.

The collection of Silver Plate is perhaps the most important extant, and shows a wonderful excellence of design and execution.

Silver and gold appear to have been used from time immemorial for personal adornment and religious worship, as well as for the decoration of the tables of wealthy citizens. We find in the Book of Genesis that Eliezer presented gold ornaments to Rebekah more than three thousand years ago, and the mention of Joseph's silver cup as that "in which my lord drinketh, and whereby indeed he divineth," shows that in these very ancient times the precious metals were credited with mystic properties, besides being devoted to practical uses.

The following passage from the Book of Isaiah forms an interesting epitome of the ornaments used in his time (B.C. 750). We quote it from the Revised Version:

> Because the daughters of Zion are haughty . . . walking and mincing as they go, and making a tinkling with their feet, . . . the Lord will take away the bravery of their anklets, and the cauls [or *networks*], and the crescents; the pendants and the bracelets [or *chains*] and the mufflers; the head-tires, and the ankle chains, and the sashes, and the perfume boxes and the amulets; the rings and the nose jewels; . . . the hand-mirrors and the fine linen. (Isa. iii. 16–23.)

Finger rings, though in very common use among the Romans, were probably not used among the Greeks till a late period. The Greeks, like the Eastern nations, wore

their signet upon the wrist secured by a cord; and it is remarkable that in the catalogue of the treasures of the Acropolis engraved on marble, B.C. 431, no mention is made of finger rings, although two glass signets of different colours, having gold chains attached to them, are carefully enumerated.

It is not surprising that so artistic a nation as the Greeks should have excelled in the craft of the goldsmith, nor that so wealthy a people as the Romans should have possessed silver and gold in great abundance; but the decline of the art is very remarkable when we consider that throughout all the succeeding ages gold and silver have always been the standard of value; and yet for many centuries, in fact until the time of the Italian Renaissance, we find but meagre traces of gold, silver, or cameos of any great worth or importance.

Hardly any branch of art lacks representation in the gems of the ancients, and the gem cutters of antiquity undoubtedly rivalled the best artists in bronze and marble.

The collection before us contains some of the finest gems of antiquity, and a very large number of cameos, some of which bear the well-known name of Lorenzo de' Medici, to whom we are indebted for the preservation of so much ancient glyptic art as well as for the foundation of a modern school, whose work was so perfect that it has puzzled the most learned connoisseurs to decide positively as to the period of some of the best stones that remain to us.

The intaglios of antiquity were mainly intended for seals, in the days when all business transactions were ratified by this means. Hence we rarely find any duplicates of ancient stones; indeed, there was a law in Athens expressly forbidding the manufacture of duplicate intaglios.

GOLD ORNAMENTS.

(Greek and Etruscan.)

FIRST DIVISION (*on the left*),

†A pair of very large earrings of pyramidal shape, decorated in filagree, and bearing a head of Medusa.

A ring (the setting modern), with an agate intaglio representing an Amazon.

A small gold coin of Syracuse representing Hercules. (*Gift of Baron d'Arbon Castillon*, 1864. *Found in a tomb at Taranto.*)

MASSIVE GOLD BULL with Phœnician and Greek inscription. (*Syracuse.*)

KID in massive gold, of very fine execution. Found at Edessa in Mesopotamia. (*Borgia Collection.*)

Two perfume vases in blue glass mounted on a gold stand with wide border, upon which are some tragic masks and other ornaments, representing twenty-nine small vases in bas-relief. (*Venosa.*)

Ten necklaces, of which the following are the most remarkable:—

† Splendid necklace formed of twenty-one Silenus masks and fifty-eight acorns and *fleurs-de-lys*, interwoven with chains. Found in the Vase of Triptolemus. (*Armento.*)

*NECKLACE OF LACE-WORK, elegantly woven with gold pendants of oblong shape.

Necklace consisting of seven gold parallelograms set with rubies.

Light necklace with blue beads threaded upon it, to which are attached nineteen gold masks of Jove, Medusa, and Silenus. (*Chiusi.*)

Necklace of a gold chain with garnets. In the centre a small octagonal column of garnet. (*Sant'Agata dei Goti.*)

BETWEEN THE NECKLACES,

GOLD TIARA formed of a curved spray with leaves and flowers set with garnets, and small gold butterflies. (*Fasano, the ancient Gnatiæ.*)

Beneath the tiara are three specimens of beautiful workmanship representing cornucopiæ with lions' heads. These are thought to have been earrings.

Below them, a pair of earrings in the shape of butterflies.

Among thirteen rings, observe a ring set with an emerald plasma which is thought to have contained poison. (*Ruvo.*)

Ring in cornelian, upon which is a centaur, and on the reverse a scarab. (*Ruvo.*)

Fillet, with a head of Medusa, in relief. (*Toro.*)

*FIVE BROOCHES (*fibulæ*), artistically wrought in filagree, ending in the head of a ram in Etruscan style.

The two brooches, one of which represents a dolphin and the other a lion, are from *Chiusi.*

Gold thunderbolt. (*Ruvo.*)

(*Roman Period.*)

LARGE GOLD LAMP, weighing nearly two pounds, and having its handle formed of a leaf. Excepting for the loss of its lid it is in the most perfect preservation, and is the only gold lamp yet found in Pompeii. It was found in the street near a shrine dedicated to Minerva, which has given rise to the improbable assumption that it was a votive offering to this goddess. (1863. *P.*)

SECOND WALL (*first and second divisions*),

*Two hundred and thirty-six gold earrings, of which ninety-six are in the shape of a segment of an apple, and many are drops with a pearl as a pendant; seventeen represent genii, two are of the shape of almonds, and others are set with emeralds. (*P.* and *H.*)

In a modern glass cup is a pair of earrings incrusted with *lapilli.* (*P.*)

RINGS.

Three hundred and thirteen gold rings, most of them set with fine stones.

The first five rows consist of rings from Pompeii, and the last two rows of rings from Herculaneum. Among these are several serpentine rings, and several double rings bearing an anchor and a palm, which are thought to have been wedding rings.

†In the second row is a ring bearing a mask engraved on cornelian, which was found at Pompeii by King Charles III., who wore it for many years. When this King inherited the throne of Spain he handed over the ring to the Museum.

†GARNET RING, upon which a very small figure and the inscription "Cassia" are engraved. This ring was found with the massive gold bracelets mentioned below upon a skeleton in the House of the Faun.

Large ring in cornelian, engraved with the head of a young man.

Large ring in niccolò, with discobulus.

Large ring in onyx, with Hercules and the inscription COΛΩNOC.

Two rings with the finger-bones of their owners. (*Pompeii.*)

†Ring with amber beazil, found encased in iron oxide, which gives an impression of it.

The last row consists of rings of the fifteenth century. Note high-relief of woman in onyx.

The *provenance* of the rings in the next compartment is unknown, with a few unimportant exceptions which came from the Campanian provinces.

Among them (in the two last rows) will be found—

A very large ring of unusual shape, with fragment of glazing. Thought to have been a perfume ring. (*Herculaneum.*)

Very large head of Brutus engraved on gold, gram. 3·50. (*S. Maria di Capua.*)

Gold ring. Man and woman shaking hands. Probably an engagement ring. (*Ponza.*)

NECKLACES.

THIRD DIVISION,

Necklace of chain; in the centre a rosette from which hang two small chains, ending in vine-leaves. (*Pompeii.*)

Two vine-leaf necklaces, one of forty-eight and the other of forty-six leaves. (*Pompeii.*)

Six necklaces of gold and precious stones. (*Pompeii.*)

†REMARKABLE NECKLACE of ribbon wire set with eight large pearls and nine emeralds. At one end of it is a gold disc set with an emerald, at the other end is a hook. This is one of the richest necklaces of antiquity. Length, 345 millimetres. (*Found near Pompeii.* 1884.)

BULLÆ PATRICIÆ. These trinkets were worn round the necks of patrician boys in Roman times, and were dedicated to the gods when the boys arrived at man's estate. They were called "bullæ" (bubbles) from their shape, and are represented on the statues of boys of noble birth. (*Herculaneum.*)

Gold brooch representing a genius. (*H.*)

Long gold chain, beautifully worked. This chain was found, together with several of the gold ornaments already described, on the first floor of a house at Pompeii, where eleven persons (whose skeletons were found) had taken refuge. Length, $2\frac{3}{4}$ yards.

Two handsome brooches, to which two gold pomegranates have been suspended.

Lion and Sphinx brooch. (*H.*)

In the flat case are two remarkable buttons with seated female figures in red enamel. (*P.*)

BRACELETS.

Fourth division,

Eighty-one bracelets of various kinds.

*Two large serpentine bracelets, weighing two pounds (the largest yet found). (*House of the Faun, Pompeii.*)

Bracelet of gold wire twisted into figures of 8. Small heads in relief on the clasp. Unique. (1873. *P.*)

*Bracelet of two cornucopiæ with lions' heads. (*H.*)

The flat portion of this case contains some gold leaf, a purse made of gold network, lady's hair-net of gold wire in perfect preservation, fillets in gold braid, and sundry small gold specimens.

The outer row consists of some beautiful little specimens of the fifteenth century.

Fifth division,

Many fragments of rock crystal representing insects, cups, a spoon, &c. (*Pompeii.*)

Several agate scent bottles.

†A circular piece of glass, usually called a magnifying lens. This unique specimen has given rise to much discussion, and a learned dissertation on it will be found in King's 'Antique Gems.' Mr. King thinks it certainly is not a lens, mainly because no mention is made of lenses by any of the authors. On the other hand, many learned antiquaries maintain that the delicate cutting of the ancient stones could not possibly have been effected without artificial assistance of this kind. The only way in which the difficulty could be solved would be by repolishing the specimen, a proceeding which is out of the question. (*Pompeii.*)

Next to the so-called lens is an oval medallion in green glass paste, which when found contained in its centre the head of Nero in agate cameo. (See below, No. 923.)

Several fragments of amber, among them a small statuette of a man wearing a wig, and wrapped in a mantle. (*Pompeii.*)

The rest of the amber was found at *Ruvo.*

A cock and a parrot in mother-of-pearl.

SILVER PLATE.

CORNER WALL-CASE,

A box containing fragments of silver from furniture decorations; much oxydised and mingled with lapilli. (*P.*)

Silver crescent, tweezers and clasps. (*P.*)

Bracelets, brooches, rings, necklace, mirrors, two sistra and two strigils hung on a ring.

BEYOND WINDOW,

Many cups with saucers, in very good preservation. (*P.* and *H.*)

NEXT WALL,

Two silver trays, one round, the other oblong. (*H.*)

Two bottles, one with chains.

Three bowls on tripod stands of Renaissance work. The stands are of bronze, and modern. (*Rome.*)

Censer, with cover and chains. A mask in the centre of the cover.

Six small jugs.

†TWO LARGE PITCHERS, with two handles. Each weighs about 10 lbs. Beneath one is the inscription: PULLONIAE POLLITTAE II. P. P. XXII. SOIVI, and a little further the word IUSTI. The inscription is carefully written in dotted lines, but the word IUSTI is rudely scratched. (*P.*)

WALL-CASE BEYOND THE DOOR (*hanging from top shelf*),

BRONZE SUN-DIAL faced with silver, in the shape of a ham. The hours are indicated by radiating lines, across which run irregular horizontal lines. Below these are the names of the months. The tail served as a gnomon, and a ring through the knuckle allowed of the instrument being suspended, perhaps from the belt of the wearer. It

appears to have been set for the meridian of Rome, and is believed to be the only portable ancient sun-dial extant. (*Herculaneum.*)

> "Poke" or pocket dials became common in the sixteenth century. Jaques describes the "motley fool" in the forest, who—
>
> "drew a dial from his poke,
> And, looking on it with lack-lustre eye,
> Says, very wisely, 'It is ten o'clock.'"
> (*As You Like It*, ii. 7.)

Beneath the dial a delicate silver colander is suspended. (*Herculaneum.*)

CUPS.

Twenty-eight cups, among which, two chased cups. (*Herculaneum.*)

Fragments of cups representing a chariot race driven by Cupids. (*Herculaneum.*)

Bacchic cups representing figures wearing large hats and joining hands. Very quaint.

*Cup representing Apollo on his car. (*Pompeii.*)

SECOND SHELF,

Pastry-mould in the shape of a shell.

Spoons of various shapes. (*P.* and *H.*)

THIRD SHELF,

Small spoons with pointed ends, which are thought to have served as forks. (*P.* and *H.*)

Sixteen saucepans, the handles engraved with designs. One of them bears the maker's name. (*P.* and *H.*)

Sauce-ladles. (*P.* and *H.*)

NEXT WALL-CASE (*top shelf*),

Several cups adorned with exquisite foliage.

†SIX BACCHIC CUPS, of which two are worked in bas-relief of ivy, and are lined to prevent sediment from accumulating in the concavities of the bas-reliefs.

†THE FAMOUS CENTAUR CUPS, executed in magnificent high relief, representing Centaurs and genii. One of these bears the inscription SOSINII LAPI beneath its base.

JUNO. A fine head.

Diminutive skeleton. Very well executed. (1873. *P.*)

Statuette of a Camillus. (*P.*)

Statuette of Abundance, with cornucopia and rudder. (*Stabiæ.*)

HARPAKRAT (Harpocrates). Beautiful statuette. (*P.*)

SECOND SHELF,

†SILVER PAIL with bronze handle. Round it, in bas-relief, a nude lady seated, and being attended after her bath by four female slaves, one of whom is doing her hair, another shampooing her, while the others bring vases of ointment and water. (*H.*)

Four mortar-shaped cups, of which one is adorned with beautiful leaves and sprays.

THE APOTHEOSIS OF HOMER. One of the most famous specimens of ancient silver work. In the centre is the poet draped and veiled, borne heavenwards by an eagle. On the left is the Iliad personified, armed *cap-à-pie*. On the right, a female figure representing the Odysscy, her head resting on her right hand. Though the preservation of this specimen is not equal to that of some of the others, it is considered the finest specimen of silver work that has come down to us. (*Herculaneum.*)

Satyr seated on a rock playing the lyre before a hermes. (*H.*)

ABUNDANCE. Circular *plaque*, of perfect preservation. (*P.*)

Two arms well moulded, belonging probably to a statuette of Hercules.

Male figure seated beneath a tree. (*H.*)

DIANA AND APOLLO. Two medallions in high relief.

†THE DEATH OF CLEOPATRA. A very fine bas-relief on the reverse of a circular mirror. The queen is seated, having already been bitten by the asp, and her head is supported by an attendant. Below her chair is the basket of figs in which her attendants, Charmione and Eiras, concealed the asp. (*H.*)

BOTTOM SHELF,

A man and a woman conversing. Silver inlaid on copper. (*H.*)

Two hairpins, one representing Venus and Cupid, the other Venus and Adonis. (*P.*)

Large number of fragments.

In the window,

TAZZA FARNESE.

* Cup of oriental sardonyx of inestimable merit and value, found either in the Castle of *Sant' Angelo* at Rome, or in Hadrian's villa at Tivoli. It came into the possession of Duke Charles of Bourbon when he was besieging Rome, and was already disfigured by a hole in the centre, which had been bored through it with the view, no doubt, of fixing it on a stand.

It is the only known cameo of its size which has a composition engraved on both sides of it. On the outer side is a magnificent Medusa, and on the inner eight figures in relief representing Ptolemy Philadelphus consecrating the harvest festival instituted by Alexander the Great after the foundation of Alexandria.

Egypt is represented by the Sphinx, at whose right sits Isis holding an ear of corn. The old man in the upper section with his back against a fig-tree is the Nile; he holds a cornucopia, the symbol of great rivers; the two flying youths personify the Etesian winds, whose breath fertilises Egypt, and the two nymphs on the right holding an empty horn and a cup are nymphs of the Nile. The male figure in the centre is Ptolemy Philadelphus, with the attributes of Horus Apollo, holding a gauge for measuring the inundation of the Nile, and a dagger.

CAMEOS AND INTAGLIOS.

This collection consists of about a thousand specimens, many of which bear the name of Lorenzo de' Medici, and came from the Farnese Collection. The ancient specimens are marked "*Ant.*," and the mediæval ones "xv." (fifteenth century).

FIRST TABLE.—FIRST COMPARTMENT (*next window*).

25833 to 25899.

First row,

1. *Onyx.* The education of Bacchus. The infant god, mounted on a lion led by a nymph, is held up by one of the *Nysiades;* behind, *Nysa* seated. *Ant.*

2. *Onyx.* Meleager, sitting and caressing his dog; two women in conversation. *Ant.*

3. *Onyx.* A Nereid on a Triton, playing cymbals. *Ant.*

4. *Sardonyx.* Venus surprised at her bath. *Ant.*

5. *Onyx.* Neptune and Pallas disputing about the name to be given to a rising city. Inscribed ΠΥ—probably meaning *Pyrgotele.* *Ant.*

*6. *Onyx.* Dædalus and Icarus. Two females admiring the prodigy—probably Pasiphaë and Diana Dictynna—personifying the Cretan city. XV.

7. *Onyx.* Venus on a lion led by Cupid. *Ant.*

8. *Oriental Onyx.* Triumph of Bacchus and Silenus. The car is drawn by two Psyches, the reins held by Cupid, while another pushes the car. *Ant.*

9. *Onyx.* Bear-hunt. Inscribed Gneius. *Ant.*

Second row,

10. *Sardonyx.* Two female heads. *Ant.*

11. *Onyx.* Faun and Bacchante. *Ant.*

12. *Onyx.* Chariot driven by Victory. Legend, ΣΟΣΤΡΑΤΟΥ. *Ant.*

13. *Agate.* Helle on a ram, and Cupid. XV.

14. *Oriental Onyx.* Male and female Centaur. *Ant.*

*16. *Onyx.* Jupiter overwhelming the Titans. Legend, ΑΘΗΝΙΩΝ· *Ant.*

17. *Onyx.* Cock-fight, in presence of two Cupids, one lamenting his defeat, the other victorious. *Ant.*

18. *Onyx.* Hercules and Omphale. *Ant.*

19. *Sardonyx.* Head of Omphale. *Ant.*

20. *Onyx.* Bacchus finding Ariadne. *Ant.*

21. *Oriental Onyx.* Cupids at work. *Ant.*

Third row,

23. *Agate.* Ulysses at rest. XV.

24. *Sardonyx.* A Roman lady; portrait. *Ant.*

25. *Sardonyx.* Homer; name on the mantle. *Ant.*

26. *Onyx.* Nymphs sporting with Cupids on a tree. *Ant.*

27. *Agate.* A Nereid on the *hippocampus.* *Ant.*

28. *Agate.* Aurora in a *biga.* *Ant.*

29. *Onyx.* Omphale with the club of Hercules. *Ant.*

*30. *Agate.* Jupiter Serapis, in high relief. *Ant.*

31. *Onyx.* Hercules bearing Cupid. *Ant.*

*32. *Agate.* Head of MEDUSA. *Ant.*
33. *Agate.* SATYR kneeling. A fragment. *Ant.*
34. *Agate.* TWO COMBATANTS. *Ant.*
35. *Onyx.* BACCHANTE playing the *tibia*. *Ant.*
36. *Agate.* Head of HERCULES, with a fillet. *Ant.*
37. *Onyx.* SATYR and BACCHANTE. XV.

FOURTH ROW,

38. *Agate.* OTHRYADES dying. *Ant.*

Othryades was the only survivor of 300 Spartans who fought 300 Argives for Thyrea. He returned to the camp, raised a trophy, wrote an inscription with his own blood on his shield, and killed himself, unwilling to survive the death of his comrades.

39. *Sardonyx on glass.* Head of Medusa. *Ant.*
40. *Sardonyx.* MALE HEAD, crowned. *Ant.*
†41. *Sardonyx.* SATYR dancing. A fragment. *Ant.*
42. *Agate.* MINERVA with helmet and quiver. *Ant.*
43. *Sardonyx.* Head of MINERVA. *Ant.*
†44. *Sardonyx.* AUGUSTUS. Attributed to *Dioscorides*.
45. *Glass.* Head of Mercury. XV.
46. *Onyx.* GENIUS running with a palm branch. *Ant.*
†47. *Onyx.* AURORA in her chariot. *Ant.*
*48. *Oriental Onyx.* A FAUN carrying the infant Bacchus. *Ant.*
49. *Agate.* FEMALE HEAD. XV.
50. *Agate.* GENIUS of BACCHUS on a ram. XV.

FIFTH ROW,

51. *Onyx.* SATYR and FAUN. A fragment. *Ant.*
52. *Onyx.* A fine head, perhaps CICERO. *Ant.*
53. *Onyx.* VICTORY, on a *biga*. XV.
54. *Onyx.* THREE CUPIDS playing with a ram. XV.
55. *Oriental Onyx.* VENUS and CUPID.
56. *Onyx.* FAUN and BACCHANTE. *Ant.*
†57. *Sardonyx.* CENTAUR. *Ant.*
58. *Sardonyx.* Bellerophon killing a lion. *Ant.*
59. *Sardonyx.* VENUS sitting with CUPID on her knees. XV.
*60. *Oriental Onyx.* SCULPTOR chiselling a vase. *Ant.*
61. *Oriental Onyx.* NEREID on *hippocampus*. *Ant.*

62. *Agate.* Bust of a woman. XV.
*63. *Oriental Onyx.* SILENUS on a fawn's skin. *Ant.*

SIXTH ROW,

64. *Agate.* Two Egyptian birds. *Ant.*
*65. *Agate.* DIRCE'S PUNISHMENT. Fragment.
66. *White and red Onyx.* Egyptian bird. *Ant.*

SEVENTH ROW,

1857. *Onyx enamelled.* VESTAL, a superb head. *Ant.*

SECOND COMPARTMENT.

25900 to 26042.

FIRST ROW,

67. *Onyx.* SILENUS near an altar. *Ant.*
68. *Sardonyx.* A MAN'S HEAD, perhaps Mæcenas. *Ant.*
69. *Agate.* Ariobarzanus III., king of Cappadocia (?). *Ant.*
72. *Onyx.* CHARIOT. XV.
75. *Agate.* Priest of Bacchus. *Ant.*
76. *Sardonyx.* BACCHANTE. XV.
77. *Sardonyx.* DOMITIAN, laurel-crowned. XV.
78. *Agate.* FAUSTINA the younger (?). *Ant.*
79. *Sardonyx.* CUPID and PSYCHE. *Ant.*
83. *Onyx.* MINERVA. XV.
84. *Agate.* A CHILD'S HEAD. *Ant.*
85. *Sardonyx.* Bust of MINERVA. *Ant.*
86. *Onyx.* HERCULES strangling the serpents. *Ant.*
87. *Agate.* CASSANDRA clinging to the *Palladium.* XV.

SECOND ROW,

88. *Oriental Onyx.* CENTAUR playing the *tibia.* *Ant.*
90. *Sapphire.* Veiled head of LIVIA. XV.
93. *Emerald.* Lotus-crowned head of ISIS. *Ant.*
97. *Agate.* AJAX dragging Cassandra from the *Palladium.* *Ant.*
99. *Lapis-lazuli.* Tiberius crowned with laurel. XV.
100. *Agate.* VICTORY, in a *biga.* *Ant.*
105. *Emerald.* Bust of JUPITER SERAPIS. *Ant.*
108. *Chrysolite.* HARPOCRATES. XV.

THIRD ROW,

112. *Sardonyx.* SILENUS with a snake round his arm. XV.
120. *Sardonyx.* Bust of a philosopher. XV.
123. *Jacinth.* CLEOPATRA. XV.
124. *Onyx.* MARSYAS bound and MERCURY. *Ant.*
130. *Agate.* JUBA II., king of Mauritania. *Ant.*
131. *Jade.* Bust of a child. *Ant.*
133. *Agate* (*modern*). Head of Nero. XV.
134. *Onyx.* Leda and the swan. *Ant.*

FOURTH ROW,

138. *Onyx.* Sacrifice to Priapus. *Ant.*
139. *Agate.* CUPIDS with lyre and pan-pipe. *Ant.*
147. *Sardonyx.* HERCULES and the lion. XV.
152. *Onyx.* CUPID on a car drawn by goats. *Ant.*
154. *Onyx.* GANYMEDE AND THE EAGLE. XV.
156. *Agate.* Hercules with the lion's skin. XV.

FIFTH ROW,

158. *Agate.* THREE CUPIDS forging darts. *Ant.*
160. *Onyx.* VENUS and MARS. *Ant.*
161. *Oriental Onyx.* LIVIA as JUNO. *Ant.*
164. *Onyx.* CUPID leaning on his torch. *Ant.*
167. *Garnet.* SAMSON, with legend. XV.
171. *Agate.* DOMITIAN. XV.
172. *Agate.* Head of JULIA MÆSA. *Ant.*
175. *Onyx.* Bust of AQUILA SEVERA (?). *Ant.*
176. *Agate.* Bust of JULIA SŒMIS (?). *Ant.*

SIXTH ROW,

185. *Onyx.* Head of AGRIPPINA. *Ant.*
†188. *Sardonyx.* AURORA on a *quadriga*. *Ant.*

The artist adapted the different strata of the stone to give each horse a distinct colour. According to Winckelmann, their colours indicate dawn, day, twilight, and night.

190. *Onyx.* ERATO playing the lyre. *Ant.*
193. *Onyx.* CUPID; legend—ΦΙΛΩ, *I love*. *Ant.*
196. *Jacinth Chrysopath.* CÆSAR. XV.
197. *Onyx.* Hand pulling an ear; MNHMONEYE—*remember*. *Ant.*

198. *Onyx.* Hand-in-hand; OMONOIA—*concord.* *Ant.*
199. *Onyx.* CUPID leaning on his torch. *Ant.*

SEVENTH ROW,

201. *Onyx.* GANYMEDE borne by the eagle. *Ant.*
†203. *Agate.* THETIS on a dolphin, with Triton and Zephyr. XV.
206. *Glass.* Tiberius. (*Pompeii.*)

INTAGLIOS.

26043 to 26209.

SECOND TABLE—FIRST COMPARTMENT.

FIRST ROW,

205. *Amethyst.* OLD MAN, with cloak. *Ant.*
206. *Garnet.* VESTAL. *Ant.*
207. *Sardonyx.* The HERACLIDÆ drawing lots. *Ant.*
*209. *Cornelian.* AJAX and Cassandra at the Palladium. *Ant.*
210. *Chalcedony.* Head of infant HERCULES. XV.
212. *Emerald Plasma.* ORPHEUS playing the lyre. *Ant.*
213. *Cornelian.* APOLLO and MARSYAS bound. *Ant.*
†214. *Chrysolite.* PALLAS. XV.
†215. *Chalcedony.* ANTONINUS PIUS (?). XV.
216. *Sardonyx.* Bust of JULIA. XV.
219. *Cornelian.* PERSEUS with the head of *Medusa.* Legend—ΔΙΟΣΚ . . . Dioscorides. *Ant.*
221. *Cornelian.* SOLON. Legend—ΣΟΛΩΝΟΣ. *Ant.*

SECOND ROW,

226. *Cornelian.* SILENUS with Faun and Bacchante. *Ant.*
227. *Green Plasma.* CUPID drawn by butterflies. *Ant.*
228. *Amethyst.* IOLE; a fine head. XV.
229. *Cornelian.* THETIS and a Triton. *Ant.*
230. *Sapphire.* Fine bust of JUNO. *Ant.*
231. *Cornelian.* Head of MARCUS AURELIUS. *Ant.*
*232. *Amethyst.* DIANA, with ΑΠΟΛΛΩΝΙΟΣ inscribed in Greek. A gem of great celebrity. *Ant.*

233. *Cornelian.* Head of PHILOSOPHER. *Ant.*
†234. *Chalcedony.* ACTOR with a mask. XV.
236. *Agate.* SABINA. XV.
238. *Cornelian.* Head of ANTINOUS. *Ant.*

THIRD ROW,

244. *Beryl.* Head of SERGIUS GALBA. XV.
247. *Amethyst.* MOUNTED WARRIOR. *Ant.*
248. *Cornelian.* THE CAR OF THE SUN. *Ant.*
250. *Amethyst.* ANTONINUS PIUS. *Ant.*
251. *Sardonyx.* TRAJAN and his wife PLOTINA, MARCIANA his sister, and his niece MATIDIA. Group. *Ant.*
253. *Amethyst.* THETIS on two sea-horses. *Ant.*
254. *Cornelian.* PERSEUS with Medusa's head. Inscribed *Dioscorides. Ant.*
256. *Cornelian.* HADRIAN, crowned. *Ant.*
260. Head of PTOLEMY PHILADELPHUS. *Ant.*

FOURTH ROW,

266. *Cornelian.* THESEUS and the Minotaur. *Ant.*
268. *Cornelian.* Fine head of PLATO. XV.
276. *Cornelian.* JULIUS CÆSAR. XV.
279. *Garnet.* HARPOCRATES. *Ant.*

FIFTH ROW,

287. *Garnet.* Bust of CLEOPATRA. *Ant.*

SIXTH ROW,

The *first* stone, without a number.
Cornelian. Handsome bust of JUNO. *Pompeii.*

SEVENTH ROW,

329. *Sardonyx.* MARS crowned by Victory. *Ant.*

NINTH ROW,

362. *Cornelian.* PALLAS bearing an image of Victory. *Ant.*
369. *Green Plasma.* MARCUS AURELIUS. *Ant.*

SECOND COMPARTMENT.

26210 to 26389.

FIRST ROW,

372. *Green Jasper.* Head of a PHILOSOPHER. XV.
373. *Sardonyx.* WOMAN'S HEAD. XV.

SECOND ROW,

†390. *Cornelian.* SACRIFICE. Group of 18 figures. XV.
392. *Cornelian.* WOMAN on a couch. *Ant.*
393. *Agate.* PLOTINA; a fine head. XV.
404. *Heliotrope Jasper.* ÆSCULAPIUS. XV.
408. *Cornelian.* SILENUS upon an ass. Group. XV.

THIRD ROW,

413. *Cornelian.* PESCENNIUS, with inscription. XV.
414. *Cornelian.* APOLLO with Minerva, playing the lyre. XV.
417. *Sanguine Jasper.* SACRIFICE. XV.
419. *Cornelian.* LIVIA and TIBERIUS. Group. XV.

FOURTH ROW,

428. *Cornelian.* JULIA, daughter of *Titus.* XV.
431. *Lapis-lazuli.* MARS, standing. XV.
438. *Sardonyx.* VULCAN, with his forge. XV.
439. *Cornelian.* Strength conquered by Beauty. A woman seated on a lion, with two Cupids. Legend—ΑΛΕΞΑΝ . . . "Alexander." XV.

FIFTH ROW,

445. *Green Jasper.* BACCHANTE, with thyrsus and cornucopia. *Ant.*
446. *Cornelian.* CUPID drawing water. XV.
451. *Emerald Plasma.* JUPITER, JUNO, and MINERVA. *Ant.*
455. *Sardonyx.* CUPID dedicating one wing to the Sun. XV.

SIXTH ROW,

473. *Chalcedony.* AFRICA PERSONIFIED. Engraved with unintelligible characters. *Ant.*
474. *Agate.* GALBA crowned with laurel. XV.

SEVENTH ROW,

490. *Chalcedony.* VICTORY. *Ant.*

494. *Sardonyx.* THEATRICAL MASK. *Ant.*
503. *Agate.* DOLPHIN. XV.

EIGHTH ROW,

521. *Topaz.* HIPPOCAMPUS. XV.
524. *Jade.* A handsome female head. *Ant.*
†531. *Lapis-lazuli.* Galerius Maximianus. XV.

OTHER INTAGLIOS AND CAMEOS.

THIRD TABLE—FIRST COMPARTMENT.

26390 to 26766.

(INTAGLIOS.)

FIRST ROW,

573. *Cornelian.* Head of CYBELE. *Ant.*

SECOND ROW,

584. *Chalcedony.* JUPITER enthroned. XV.
589. *Cornelian.* VULCAN forging thunderbolts. XV.
†592. *Cornelian.* MARS in full armour. *Ant.*

THIRD ROW,

607. *Cornelian.* PRIAM and one of his soldiers. *Ant.*
617. *Cornelian.* PROTESILAUS and LAODAMIA (?). *Ant.*
620. *Sardonyx.* VICTORY on a chariot. *Ant.*

FOURTH ROW,

641. *Plasma.* Three divinities in a temple. *Ant.*
644. *Green Jasper.* JUPITER SERAPIS and JUNO. *Ant.*

FIFTH ROW,

659. *Cornelian.* WARRIOR putting on his cuirass. *Ant.*
679. *Sardonyx.* CUPID before Priapus. *Ant.*

SIXTH ROW,

691. *Cornelian.* FORTUNE. *Ant.*
695. *Sardonyx.* MINERVA. *Ant.*

SEVENTH ROW,

726. *Cornelian.* PEGASUS. *Ant.*

EIGHTH ROW,

779. *Cornelian.* MINERVA crowned by VICTORY. *Ant.*

NINTH ROW,

884. *Cyprian Jasper.* HOUSEHOLD GOD. *Ant.*
905. *Emerald Plasma.* SATIRE personified. *Ant.*

SECOND COMPARTMENT.

26767 to 26965.

(CAMEOS.)

FIRST ROW,

923. *Agate.* Head of Nero found in the glass paste medallion mentioned above. *Ant.*
930. *Agate.* Fine female bust. *Ant.*
931. *Agate.* MINERVA, with helmet. *Ant.*
933. *Turquoise.* SABINA; bust, with head of Medusa. *Ant.*

SECOND ROW,

940. *Onyx.* NEGRO'S head. *Ant.*
946. *Agate.* Pretty portrait of a woman. XV.

THIRD ROW,

961. *Agate.* MINERVA, fully armed. Bust. XV.
967. *Onyx.* AURORA in her chariot. *Ant.*
969. *Glass.* COMMODUS (?). Bust. *Ant.*

FOURTH ROW,

988. *Onyx.* THE THREE GRACES. XV.
992. *Onyx.* ORPHEUS. *Ant.*

FIFTH ROW,

1003. *Onyx.* MINERVA. XV.

SIXTH ROW,

†1021. *Lapis-lazuli.* MINERVA armed. XV
†1024. *Onyx.* ALEXANDER THE GREAT. XV.

SEVENTH ROW,

1044. *Onyx.* MÆCENAS (?). XV.
1046. *Agate.* SOCRATES. XV.

FOURTH TABLE.

1129. *Agate.* Thetis on a Triton. *Ant.*
1162. *Agate.* Head of Cicero, KI-KE-PO. *Ant.*

1217. Large scarab. *Ant.*
A necklace of scarabs.
1375. *Green Jasper.* Aurora. XV.
†1452. A *bulla* mounted with gold wire, representing a man and his wife. *Ant.*

LAST TABLE.

27349 to 27610.

Many portraits in intaglio.
1520. *Sardonyx.* Jupiter. Bust. XV.
1540. *Sea-shell.* Three Cupids drawing water. XV.
1701 *et seq.* *Agates.* Perfume vases. *Ant.*
Agate. A knuckle-bone. *Ant.*
Large silver-gilt rings belonging to Cardinal Farnese. Some similar rings are exhibited in the Musée Cluny at Paris.

ITALO-GREEK VASES.

This collection includes more than four thousand vases, found in Greek tombs, where they were originally deposited with the perfume vessels, armour, and jewellery which the deceased had most prized in his lifetime, for the Greeks buried with their dead the chattels most associated with their habits in the belief that they would use them in the other world.

It is necessary to state that *none of these vases were found at Pompeii*, and, as far as we know, their existence was not suspected by the Romans of that day, the only mention of them being by Suetonius, who, writing about A.D. 120, states that the soldiers of Julius Cæsar found some ancient vases when they were preparing the foundations of a house near Capua.

The first discovery of them seems to have been in the last century, and ever since then great numbers of them have been brought to light, as the museums of Europe testify, and it is quite certain that Italy and Greece

contain at least as many more if we only knew where to dig for them.

The Greeks when they colonised Italy no doubt imported vast numbers of vases, and also established factories, notably at Tarentum and Nola, at which latter place the finest vases were made about B.C. 400.

The distinguishing features of ancient painted vases are their form, colour, material, weight, varnish, design, and inscriptions. From one or other of these signs we are able to determine their authenticity and to judge of their date, which ranges from about B.C. 600 to B.C. 200.

All the painted vases in this collection range between these dates, but there are a few specimens of Etruscan *bucchero* ware in the first room which are probably anterior to them. The earliest Greek vases are the Archaic Corinthian, made of yellow clay, with grotesque animals in Assyrian style painted in bands round them.

The next period may be called the "Panathenaic," dating probably back to about 500 B.C., though we find one in the British Museum dated as late as B.C. 328. They are painted in black on red, and bear the legend "ΤΩΝ ΑΘΕΝΕΘΕΝ (*sic*) ΑΘΛΩΝ," "*Of the games at Athens*," denoting that they were given as prizes to the successful competitors at the Pentathlon, and bearing on each side of the design two pillars with cocks on the top of them, representing the *metæ* of the Greek circus. The picture usually represents Athena or a warrior, or one or other of the five games of the Pentathlon—leaping, foot-racing, hurling the quoit and javelin, and wrestling. These vases were given full of oil, perhaps because the olive was sacred to Athena, or for the utilitarian reason that the competitors used oil to lubricate their limbs (Hor. Od. 1. viii. 9).

After this period the Greek artists made vases representing their divinities and scenes from private life, notably representations of banquets and funerals; and it was then, namely about B.C. 400, that the Grand epoch of vase-making was reached.

Then came a period of transition which is sometimes called the "Florid period," of which the best specimens have been found at Ruvo and Canosa. Mr. Lenormant thinks that these vases were made at Tarentum; many of

them are of great beauty, but the artists departed from the purity and simplicity of the Grand epoch, and loaded their work with scrolls, sprays, gold, colours, and other decorations. This period may have lasted down to about B.C. 300, and then, perhaps owing to the introduction of bronze, or perhaps on account of increased population and greater demand, the vases were sent out carelessly finished. The artists degenerated, their drawings became incorrect, their paste coarse, their colours second-rate and gaudy; the slovenly *graffito* was scratched where the careful inscription should have been written, and the period of decadence set in; until, in about B.C. 200, the art was lost altogether, and these beautiful vases became things of the past. As to the method of painting them, it appears that when they came from the lathe they were covered with a coat of red paint. The ornaments were then drawn in in black, and afterwards the figures were delineated with a *stylus*. The black background was then painted in, and the finishing touches were put by the artist before the final baking.

Opinions differ widely as to the use to which the ancients put these vases.

No doubt they were in many cases intended for ornament alone; in most cases they were constructed to stand where only one side could ordinarily be seen, as the reverse of the best of them is very inferior to the obverse. No doubt, too, the larger vases, if they were used at all, must have been practically fixtures, as, unless they were empty, it is clear they could not readily have been moved.

That the smaller vases were used for containing wine at feasts and sacrifices is clear from the painting on the Bacchic *Olla* No. 2357; and it is quite likely that they were often buried full of refreshments for the deceased on his journey to the groves of Persephone.

In order to assist our readers in identifying the vases we have arranged our description of the collection thus:—

The mosaic of each floor is first described, that the student may identify the room. Then the vases in the centre, and then those in the window are described. After these the vases on columns and lastly those in the wall-cases, beginning from the left in each case.

We adopt the *yellow* number excepting when we specially indicate another, and we use the following abbreviations:

A. Archaic.
G. Grand epoch.
T. Transition,
D. Decadence.
Ins. Inscription.

We adopt the Italian names rather than the Greek ones, to facilitate consultation by our readers with the curator of the department, in case there should be any specimen they are unable to find.

FIRST ROOM.

The mosaic of the floor is a geometrical pattern in black and white of bold execution, and the sprays of vines surrounding it are highly artistic.

In the centre (*on a table of mosaic from Pompeii*),

1183. *A nodi* (T). A vase unique for the knot in its handles. The design is in polychrome, and represents Cupid driving a quadriga drawn by griffins. (*Oria.*)

The door on the left leads to the Santangelo Collection (*see p.* 199).

On columns (*from the left*),

2516–20 and 3348. Three vases *a colonnette* in the Assyrian style, with warriors, quadrigæ and animals coarsely painted. Probable date B.C. 600. 2516 bears Archaic inscriptions.

681 and 130 (*red nos.*), *A tre manichi.* Large black vases with gold necklaces.

On the right,

Three *crateræ* with foliage patterns.

80200. (*blue no.*). A fine fluted vase with gold necklace identical to some in the British Museum found in Asia Minor. A similar vase, near the door, bears the inscrip-

tion ΦΑΜΙΔΑ ΚΥΙΟϹ rudely scratched upon it. The inferiority in form, gilding and finish of this vase as compared with the other is particularly remarkable, and shows the Decadence period of vase-making as contrasted with the Grand Epoch very strikingly.

The first and second wall-cases contain Archaic ware known as Doric or Corinthian, but sometimes called Assyrian, from the style of the figures upon it. The date of this ware is about B.C. 600, and some of the specimens are in excellent preservation. The small round vases about the size of tennis balls were hung on the belts of the athletes. (*Puglia.*)

THIRD AND FOURTH WALL-CASES,

Interesting specimens of Etruscan *bucchero* ware, the objects in the third case being more primitive than those in the fourth.

Two beautiful *pateræ* will be observed in the fourth case: these are not Etruscan, but Roman, and bear Latin inscriptions. This ware is known by the name of "*Calvi.*"

FIFTH WALL-CASE,

Vases of the Decadence period, among which are several *pateræ* with Greek trade-marks.

SIXTH WALL-CASE,

Specimens of the Grand period, of wonderful varnish and beautiful forms (*Nola.*)

SEVENTH WALL-CASE,

Sundry vases of Grand, Transition and Decadence periods, among which,

1328. *Prefericulum* (T.). ΕΤΤΩΣ ΗΟΚΑΙΛΥΜΑ, "Ettos son of Kalymus;" denoting the name of the maker.

2257. *A Campana.* ΝΙΚΑ ΗΡΑΚΛΗΣ, "Herakles conquers." (*Nola*).

2322. A plate beautifully engraved. (*Cumæ*).

A very few two-handled cups like those on the middle shelf of this case have been found at Pompeii, and are the only traces of Greek vase-making found there. It will be observed that

they are in Decadence style, and may have been survivals of a lost art, or the Pompeians may perhaps have taken them from some Greek tomb.

LAST WALL-CASE,

Polychrome ware (D.).

SECOND ROOM.

Mosaic of marine plants in 20 squares (the finest in the gallery), with an appropriate border of anchors, tridents, beacons, etc. (*House of Diomede, Pompeii.*)

IN THE CENTRE, ON A COLUMN,

†3231. *Hydria.* (G.). Many red figures scattered over a black ground. Victory crowning Apollo after the conquest of Marsyas, who appears at the bottom of the vase in a state of extreme dejection, hearing his sentence (that he should be flayed alive) read to him by a woman from a papyrus. Her face is of marvellous beauty. The group is surrounded by divinities splendidly painted. Reverse: the theft of the Palladium. (*Ruvo.*)

The carelessness with which the best artists drew the feet and hands is especially noticeable in this beautiful specimen.

"Not the least remarkable feature in Greek art is the steadiness with which the vase-painter would draw figures full of life and action on a rounded surface, in perfect proportion and with an exact line, a perfection which is unknown to us in any but in a mechanical sense."—*Poynter.*

IN THE TABLE-CASE,

2354. *A colonnette* (G.). A banquet (*Puglia.*)

2351. *A colonnette* (G.). Bacchus, Mystis, and the faun Dinos bearing an amphora on his shoulder. (*Sicily.*) KAΛOC. Reverse: four figures in conversation.

199. *A tromba* (G.). Apollo playing the lyre surrounded by fauns and bacchantes. Reverse: the theft of the Palladium by Ulysses.

2353. *A colonnette* (G.). Woman driving a quadriga, and a winged figure bearing a tripod (*Puglia*).

2349. *A colonnette* (G.). Combat of centaurs and Lapithæ—Reverse: woman driving a quadriga and man with *cantharus* under a vine. On the flat rim lions and wild boars.

On a column (*near table-case*),

† 2068. *A tre manichi* (G.). Vase of the acrobats (*dei Saltimbanchi*). A perfect gem in the highest style of art, representing ten persons of both sexes engaged in acrobatic feats (see *Saltatio*, Smith's Dict. of Ant.; Plato, Euthyd. 3, 4). (*Nola.*)

In common with several of the most important specimens of this collection, this vase has been burnt in the sacred fire. When the corpse of an important personage was cremated, a very valuable vase was often burnt with it. This of course shivered it into fragments, which were collected and placed in another vase, together with the ashes of the deceased. It was thus that the fragments of this beautiful vase were discovered and put together again with consummate care and patience.

Near the window,

2718. *A girelle* (T.). The largest vase in the collection, much damaged. It has thirty-five horses and sixty-nine human figures in three rows. The principal subject is Penthesilea and her Amazons fighting the Greeks in the presence of the gods. (*Ruvo*).

Under a glass bell,

Three *balsamarii* with figures in relief. The largest one represents the punishment of Marsyas, the others mounted figures and mythical animals. Vases of this kind are extremely rare.

2939. Pluto and Proserpine (T.). A colossal vase with twenty-two figures, nearly all named. This vase has been of great service in identifying figures found upon other vases, notably the group representing Megara and the Heraclidæ, which was never before identified. The vase appears to represent no consecutive legend, but the groups are as follows :—

In the centre Pluto and Proserpine seated on a shrine; below Hercules, HPA, holding Cerberus, who is dragging him towards the river Acheron, which flows at his feet. He is addressing an unnamed female figure, who rides a sea-horse. The upper group on the right represents Hippodamia with her hand on the shoulder of Myrtilus, MIPT, who is talking to Pelops, ΠΕΣ. Above them is a chariot-wheel, in allusion to their famous race. Below

them MANOVΣ, Radamanthus (?), addressing VIAKOΣ and TPIOΠTOΛEMOΣ. Beneath these, again, the Danaides with their empty pitchers.

The upper group on the left is MEΓAPA, Megara, and the ⊦HPAKΛEIΔAI, Heracleidæ; beneath them ORΦEVΣ, OINAI, and a seated figure with the inscription NAN, and lastly EPMAΣ, indicating ΦOΣ, Sisyphus, who is rolling his stone up the hill while an unnamed male figure stands over him with a whip. (*Isernia.*)

There are four vases on columns in this room: the first two are decorated with small figures on the bands; the third represents a quadriga in the Cumæan style, and the fourth a fine painting of Meleager on horseback, returning in triumph with the Caledonian boar.

The first and second wall-cases from the left contain specimens of minor importance; the third case contains an interesting vase of the Panathenaic style, showing the *Trinacria* or *Manxman* upon the shield of Pallas.

FOURTH WALL-CASE,

Exquisite pateræ with diminutive black figures.

2435–7. *Tazze.* TAESON HO NEARXOS EPOIESEN. These tazze are of remarkable lightness. The name of Tleson is frequently found on vases, and he was an excellent artist, though some of his paintings are of an objectionable character.

FIFTH WALL-CASE,

This case is in three divisions, and contains vases all of the first importance. The first division contains vases similar to those usually found at Cumæ, representing warriors and quadrigæ in black figures on a red ground. These are popularly but wrongly called Etruscan, whereas they are certainly Greek.

Top shelf,

2383. *Langella.* Hercules bringing Euristhcus the live wild boar of Erymanthus, and Euristhcus in his terror hiding himself in an amphora.

2386. *Langella.* Æneas and Anchises flying from Troy. (*Nola.*)

Second shelf,

2416. *A tre manichi* (Λ.). Quadriga with warriors fighting. One of the horses has fallen.

Bottom shelf,

2431. *Langella* (A.). The spirited horses on this vase deserve notice.

2412 *Langella* (A.). Hercules killing the Nemean lion.

CENTRE DIVISION (*top shelf*),

Balsamarii of the Transition period.

Second shelf,

Vases on a white ground known as Corinthian *lecythoi*. These vases were made in Greece and brought to Italy, where they are comparatively rare.

†2226. *Nasiterna*. A very small jug on a block of wood. It represents a lady seated, with a mirror in her hand, and a slave approaching her with a tray. This little vase is considered one of the finest specimens of its style in the world. It bears the inscription ΑΛΚΙΜΑΧΟΕ ΚΑΛΟΣ. (*Vivenzio Collection.*)

Bottom shelf,

Four Panathenaic vases recently found at Taranto. They bear the inscription. ΤΟΝ ΑΘΕΝΕΘΕΝ ΑΘΛΟΝ (*sic*), showing they were given as prizes in the Athenian games.

> "It may appear strange that so many vases of this kind should have been found in Italy, but the Calabrians from the Greek colonies were so often victorious in the Olympic games that Strabo says of them that the last wrestler of Crotona (in Calabria) was equal to the first of the other Greeks." (*Hare.*)
>
> "Crotona in one Olympiad claimed the whole seven winners, and in the records of the Olympiads from 588 to 480 B.C. we find seven Crotonians winning twelve events, one of them, Astylos at three successive Olympiads." (*Lenormant.*)
>
> A rather interesting case in point is that of the Australian cricketers coming over to the mother country, and carrying all before them.

112848. *Panathenaic amphora* of the usual character, unfortunately much damaged, but very remarkable for the inscription recording the name of the artist, "Sikelos," which may be seen upon the pillar of the *Meta* behind the figure of Athena. (1882. *Taranto.*)

THIRD DIVISION (*top shelf*),

2087. *A colonnette* (G.). Theseus slaying the Minotaur in the presence of Ariadne.

Second shelf,

2348. *A colonnette* (G.). A youth receiving instruction in the art of hurling the spear. A cock is represented as falling, to show that he has hit the mark.

Bottom shelf,

2427. *A colonnette* (A.). Hercules conquering Eryx, legendary king of Sicily. On the left a warrior with the "*Trinacria*" on his shield.

SIXTH WALL-CASE,

Beautiful collection of *pateræ*, some of them showing the mending of the ancients. The designs do not require special description, but the third shelf from the top contains three that have been burnt in the sacred fire.

On the bottom shelf are some cups with an owl and an olive-branch painted on them, showing they were sacred to Athena.

THIRD ROOM.

The pavement is of black and white mosaic, and represents four large roses and foliage. (*Pompeii.*)

IN THE CENTRE (*on a column under glass*);

*2357. *Olla* (G.). A splendid vase representing a priestess officiating before an image of Bacchus. The "*simpulum*," or dipper, now lying at the foot of the vase was found within it, and the painting upon the vase clearly indicates its use. A Bacchanalian dance is beautifully painted on the reverse. (*Nola.*)

IN THE TABLE-CASE,

†2258. *A girelle* (T.). BACCHUS and ARIADNE seated on a luxurious couch and covered with a beautiful quilt; beside them is the genius of Passion. They are represented as celebrating their marriage by a masked ball, and the obverse of the vase shows all the guests, each one appearing with his character. At the bottom is a richly dressed figure playing the *tibia*. Reverse: Bacchus and his bride, bearing the torch of Hymen, lead off, and other groups dance with grace and vigour. (*Ruvo.*)

2359. *A girelle* (G.). Battle of Greeks and Amazons.

Penthesilea on horseback. An Amazon begging her life from Theseus. The large size of the figures renders this vase unique. (*Ruvo.*)

2711. *A girelle* (T.). Meleager and the boar. A very spirited hunting scene, with many figures on foot and on horseback. Reverse: his triumphal return. (*Ruvo.*)

On a column (*near the table-case*),

†2360. The last night of Troy (G.). *A tre manichi* (G.). Under glass. This is often quoted as the finest vase in the world. The composition consists of nineteen figures, and is thought to be a tradition of the painting of Polygnotus in the Stoa of Athens.

In the centre, Priam, seated on the altar of Jove beneath a palm-tree, hiding his face in his hand and holding on his knees the bloody corpse of the boy Astyanax, just despatched by Pyrrhus, who stands before the king in a threatening attitude. At the foot of the altar Polytes, son of Priam, lies dead. On the right, behind Pyrrhus, a warrior fighting with Polyxena, who defends herself with the shaft of a lance. Above the next handle, Hecuba on the ground, and Diomede persuading Ulysses to spare her. Behind them a female figure weeping. The other side of the vase (beginning again from the altar in the centre) shows two priestesses tearing their hair by an image of Pallas, to which Cassandra is clinging. Ajax, seizing the prophetess by the hair, drags her from the sanctuary. Beneath Ajax, Corvus dead, and behind him, Æneas bearing Anchises, and leading Ascanius.

This magnificent vase is marked "ΚΑΛΟΣ," "beautiful," in three places, and was found in a tomb inside the large earthenware vase which stands beneath the table-case. It was valued to the Bourbon Government for £1600. (*Nola.*)

In the window,

2716. *A mascheroni.* The vase of Archemorus. On the neck is Archemorus in a chariot. In a shrine on the body of the vase his mother ΕΥΡΙΔΙΚΗ, Eurydice, his nurse ΗΥΨΙΠΥΛΗ and ΑΜΦΙΑΡΑΟΣ, Amphiaraus, who, with Hippomedon, Kapaneus, Parthenopæus, Polynices, Tydeus, and Adrastus, composed the celebrated expedition of seven against Thebes. All seven heroes were probably

represented on this vase, but only ΚΑΠΑΝΕΥΣ and ΠΑΡΘΕΝΟΠΑΙΟΣ remain, the other named figures being ΔΙΟΝΥΣΟΣ, ΕΥΝΕΩΣ, ΖΕΥΕ and ΝΕΜΕΑ. Beneath, ΑΡΧΕΜΟΡΟΣ, dead upon a couch, being crowned by one woman, while another holds an umbrella over him, and ΠΑΙΔΑΓΩΓΟΣ, bearing a lyre approaches. On the right, two slaves bearing vases to the tomb. Reverse: Atlas, the tree and the serpent, and many figures. (*Ruvo.*)

Archemorus was son of the Nemean king Lycurgus, by Eurydice. When the seven heroes on their expedition to Thebes stopped at Nemea to get water, Hypsipele, his nurse, while showing the way to the seven, left the child alone. He was killed by a serpent and buried by the seven. Amphiaraus regarding this accident as an omen, called the child Archemorus, "the forerunner of death," and instituted the Nemean games in his honour.

2331. A vase of unusual shape on a tall pillar, representing a chariot-race, artistically painted.

†2774. *A mascheroni* (T.). THE VASE OF PATROKLOS. The painting represents Achilles sacrificing four young Trojans at the tomb of Patroklos, which is shown as a funeral pyre of logs with the armour of the deceased on top of them, and the words "ΠΑΤΡΟΚΛΟΥ ΤΑΦΟΣ" beneath. A warrior is pouring a libation, and a lady (probably the mother of Patroklos) followed by a slave, who is fanning her, approaches.

Below, the body of Hector tied to the chariot, and Briseis, followed by a maid-servant, giving drink to the horses. (*Ruvo.*)

Hector killed Patroklos, and after a long struggle his friend Achilles got possession of the body, which he cremated, and placed the ashes in a golden urn which had been given him by Thetis for the purpose. To avenge his death Achilles afterwards dragged the body of Hector thrice round the tomb of Patroklos, according to Homer (Il. 9), or, according to Virgil (Æn. i. 474), thrice round the walls of Troy.

The columns and the first three wall-cases in this room contain Decadence ware of minor importance, but there are two vases in the first wall-case of unusual design. One represents two figures in a boat casting anchor, said to be Ulysses landing at Ithaca. The other, which is beneath it, represents a grotesque figure presenting a bird to a sphinx.

FOURTH WALL-CASE (*in three divisions*).

First division,

Langella of the Grand period occupy the first three shelves, some beautiful *askoi* and cups the fourth shelf, and four large vases of the Decadence period the bottom shelf.

Top shelf,

2101. *Langella* (G.). Achilles bidding his father farewell. (*Nola.*)

Second shelf,

33. *Langella.* Indian Bacchus with cantharus inscribed ΚΑΛΟΣ. (*Nola.*)

Third shelf,

2163. Boreas pursuing Orithya. A beautiful vase. (*Nola.*)

SECOND DIVISION (*second shelf*),

2045. Fragment of the base of a cylindrical vase, which must have been very large and of unusual shape. It represents the Titans attempting to scale Olympus, and is of the early Transition period. It is of special interest for its grouping, drawing, and the graduation of the tints. It is the only vase in this collection where such graduation is attempted, nor is shading attempted on any of the vases here. There exists in the British Museum a patera the figure of which is shaded, and this is probably unique (*Ruvo.*)

2162. (*white no.*) A "*vaso bruciato*" *a tre manichi* (G.) of beautiful form and design. The female figures are all seated upon vases of the same shape as the one before us. (*Nola.*)

Third shelf,

2160. *A tre manichi.* Apollo seated, and speaking to a woman who is followed by Mercury. (*Nola.*)

16. *A tre manichi.* Apollo playing on the seven-chord lyre, with Erato and Calliope conversing beside him. (*Nola.*)

Bottom shelf,

2102. *Olla.* Four priestesses pouring a libation before a lighted altar. (*Sicily.*)

2106. *Urna* (G.). Hercules rescuing Dejanira from the centaur Nessus. (*Sant Agata dei Goti.*)

THIRD DIVISION (*second shelf*),

2086. *Langella* (G.). A youth consulting the Theban Sphinx (*Nola.*)

2165. *Langella* (G.). Menelaus pursuing Helen. (*Nola.*)

Third shelf,

2107. *Langella* (G.). An exquisite vase representing Apollo on the winged car of the sun, resting after his day's work. The form of the car is singularly like the modern equirotal bicycle. (*Nola.*)

2105. *Langella.* Hebe pouring nectar to Jove, who is seated (*Nola.*)

2103. *Langella.* Man pursuing a maiden very prettily draped. Ins. "*The handsome captivator of damsels,*" and, above the girl, "*Gracefully shaped.*" (*Nola.*)

FOURTH SHELF,

Among some very elegant *Nasiternæ.*

9. Iris winged with Caduceus.

†2170. *Balsamarii* (G.). A lady seated and playing the lyre. Ins. "*How pretty you are.*" This little vase is rightly considered one of the finest specimens of vase-painting extant, and is quoted by Arditi and Quaranta as unique. (*Sicilia.*)

Bottom shelf,

Four large vases of the Decadence period.

LAST WALL-CASE,

Handsome *balsimarii* and other vases that will not bear comparison with those in the preceding case.

2171. Erato playing the lyre. Ins. EPAT. . . (*Nola.*)

FOURTH ROOM.

The floor is of Mosaic representing Neptune amid fish and marine monsters, surrounded by battlements. (*Herc.*)

IN THE CENTRE (*on a column*),

2356. *A tromba* (D). A vase in two bands, the upper; a woman seated with mirror, and other figures. The lower, male and female figures in sportive attitudes. (*Oria.*)

In the table case,

2776. *A tromba* (T.). Vase of Medea in two bands with decorations of marine animals. Medea is flying in her chariot drawn by dragons, after the murder of her children, one of whom is seen prostrate beneath the chariot. She is pursued by Jason and two warriors. Apata appears before her, and a female figure with an aureole, perhaps Diana, sitting on the offside of a prancing horse leads the way. The lower band is adorned with single figures. (*Ruvo.*)

501. *A tromba* (T.). Lycurgus slaying the Bacchante Ambrosia, who clings to the statue of Diana. On the right Bacchus, seated with Ariadne and four spirited Mænades, celebrating the orgies of the god. Reverse. Apollo on a quadriga, preceded by Neptune and followed by the Hours (*Ruvo*).

In the table-case,

2775. *A tromba* (T.). Europa and her maidens sporting with the bull. The figures are beautifully drawn, and the whole composition is exquisite. The face of the old shepherd on the left, who clearly thinks something "uncanny" is going forward, is admirable. (*Ruvo.*)

502. *A tromba* (T). Bacchus and Ariadne on a car drawn by panthers. On the left a Bacchante helping Silenus along, and other dancing figures. (*Ruvo.*)

On a column,

2361. *A tromba* (D.). Bellerophon leading Pegasus to Iobates.

In the window,

2715. *A mascheroni* (D.). Upper band, Dædalus fixing wings to Icarus. Below, Proteus changed into a marine monster and attacked by two warriors. Reverse: Medusa changed into Pegasus and Perseus pursued by the Furies. (*Basilicata.*)

In the window,

*2882. The vase of Darius (T.). *A mascheroni.* A colossal vase painted with sixty figures of exquisite execution. It is one of the very few historical vases in the collection, and represents Darius, ΔΑΡΕΙΟΣ, in the centre seated upon his throne, holding the golden sceptre of the

Persian monarchy, and meditating his disastrous expedition against Greece. Behind him stands the sentry whose duty it was to repeat to him daily, "Remember, O king, to punish the Athenians," and two councillors in an attitude of earnest attention. Before him, his Prime Minister, ΠΕΡΣΑΙ, representing the Persian nation, holding up two fingers as if to assure the king that the success of the enterprise depended upon two things: the good-will of the provinces, and the contribution of money. Behind the Prime Minister two councillors repeating his gesture, and an old pedagogue. In the lower picture the treasurer, with a dissatisfied countenance, is seated at a table collecting the money, which from the inscription ΜΥΗΔΠΟΥΤ on the table is conjectured to have been £20,000, while the inscription on the tabulæ in the treasurer's hand reads clearly ΤΑΛΝΤΑ:Η (*sic*), standing for a hundred talents.

One province is paying, others are begging for more time, while one behind the treasurer brings a contribution of gold plate.

The upper picture represents Athena with Ægis and shield, patting Greece, ΗΕΛΛΑΣ, on the back as she introduces her to Zeus, who, with Hera and Artemis, make up the picture on the left. Behind Athena, Apata, ΑΠΑ (the goddess of craft), with lighted torches, and (before an image of Artemis) ΑΣΙΑ, a personification of the Asiatic provinces of Greece, holding a sceptre.

The neck of the vase represents the battle. This has been often mistaken for a battle of Amazons, but it represents the Greeks fighting the same Persian provinces as are seen at the bottom of the principal picture. Reverse: Greece mounted on Pegasus and crowned by Victory. (*Canosa.*)

507. *A campana.* The vase of Triptolemus. The hero, in a chariot drawn by serpents, extends his right hand to Ceres, who offers him ears of corn. Proserpine, Athena, Hermes, and other divinities surround the central group. The whole is admirably painted. Some beautiful gold ornaments were found inside this vase. (Gem room, No. 24883.) (*Armento.*)

On columns,

Four vases. *A tromba* of the Decadence period. (*Ruvo.*)

The first three wall-cases contain vases of the Decadence period. (*Puglia and Basilicata.*)

Fourth wall-case (*in three divisions*),

The first and second divisions contain good examples of the Decadence period, and No. 149 on the second shelf is remarkable for the knots in its handles.

Third division, top shelf,

2873. *Balsamario.* The garden of the Hesperides. Calypso offers the serpent (who is coiled round the tree) a soporific. The swan and the dove testify the complicity of Venus. Hermessa is holding two apples, and plucking the third. Hercules, behind, holding a fourth. The figures are all named, and the artist's name was Asteas. (*Pæstum.*)

Second shelf,

2312. *Hydria* (T.). Ulysses and Diomede leading off the horses of Rhesus, which were feeding in the Trojan fields. A very good vase of its period. (*Ruvo.*)

1503. *A calice* (T.). Known as the vase of Pæstum. Small detached figures in two bands. The upper band represents Ulysses and Ajax, with others, endeavouring to persuade Achilles to return to the camp. (1705. *Pæstum.*)

The last wall-case contains cinerary urns, of which No. 6 is curious for its shape and for the group of small vases on its lid.

FIFTH ROOM.

Mosaic of pretty designs in bright colours with key pattern border. (*Stabiæ.*)

In the centre,

1668. *A tre manichi* (D.). A well-painted vase in two bands, the upper representing centaurs fighting the Lapithæ; the lower, young men, some of whom are winged, sporting with maidens.

The table-case,

2034. The vase of Orestes. *A girelle* (D.). The hero is taking refuge from the Furies in the temple of Apollo and seizing the Python. Apollo warns off a black Fury,

who appears with a serpent in her hand in the upper left corner. A priestess flies terrified. On the right Diana with dog and spears. (*Ruvo.*)

2884. *Incensiere* (D.). Figures in two bands and decorations of polypi.

2707. *Incensiere* (D.). Woman in mourning in a shrine surrounded by gods and mortals. Probably Artemesia at the tomb of Mausolus. (*Ruvo.*)

2883. *Incensiere* (D.). In two bands; the upper, Andromeda tied to two trees, with her attendants. The lower, Perseus slaying the dragon, and female figures on marine monsters. A small band in the centre illustrates some of the Mediterranean fish, among them a life-size example of a large kind of prawn common in these waters.

2714. *Incensiere* (D.). A well-painted vase in two bands: the upper, marriage of Bacchus and Ariadne, with music and dancing; the lower, a battle of Amazons.

2521. The vase of Tereus. *Incensiere* (D.). ΤΕΡΕΥΣ on horseback with spears; and an armour-bearer behind, who bears an axe, is halted by ΑΠΑΤΑ, the goddess of discord. Philomela, ΦΙΛΟΜΗΛΑ, and Procne are flying in two chariots below. The scene represents the flight of the daughters of Pandion from Tereus, who had married Procne, and tried to persuade Philomela she was dead, that he might marry her also. The sisters discovered his plan and left him. He pursued them with an axe and slew them. The gods turned Philomela into a nightingale, and Procne into a swallow.

On a column (*next to table-case*),

1664. *A tre manichi.* In two bands. The upper represents the young Hercules seated with Amazons; the lower, a Bacchic revel.

In the window,

2960. Colossal vase with fifty-four figures and twenty-three animals in five rows. Thought to represent preparations for a warlike expedition on a large scale. On the neck, Greeks and Amazons. (*Canosa.*)

2717. Colossal vase. *A mascheroni* (D.). Important for the terra-cotta bas-reliefs on its neck and handles. The body of the vase represents Artemis driving over a prostrate warrior, and, beneath, Hercules slaying the

Cretan bull, which is guarded by fabulous animals. (*Ruvo.*)

On columns,

1512. *A tre manichi* (D.). A young lady with mirror and other figures. (*Pæstum.*)

3226 (*red no.*). The vase of Cadmus. *A campana* (D.). On the rim the words ΑΣΣΤΕΑΣ ΕΓΡΑΨΕ give us the name of the artist, Assteas. The painting represents ΚΑΔΜΟΣ raising a stone to kill the dragon who guarded a well sacred to Ares, from which Cadmus desired to draw water for his sacrifice to Athene, who with spear and ægis stands behind him. Two female figures, ΚΡΗΝΑΙΗ (perhaps the nymph Crenis) and ΟΗΔΗ, who personifies the Theban fountain Oëdipodia, are above, and in the left top corner an old man with a sceptre, named ΙΜΗΝΟΣ, representing Hymenæus, the god of marriage, placed there perhaps to indicate the happy married life of Cadmus. (*Sicily.*)

1509. *A calice* (D.). Fight over the corpse of Patroclus.

2963. *A tre manichi.* Marriage rites. (*Ruvo.*)

On the top of the wall-cases are some very fine bowls of the Decadence period, unique in shape.

The first three wall-cases contain Decadence ware which does not need description, though the plates with fish painted on them are interesting, and are thought to have been for household use. (*Pæstum.*)

Fourth wall-case,

First division (*top shelf*),

1182. *A rotelle* (D.). Sacrifice of a ram with interesting accessories. Lower band, a youth in a tunic receiving a patera from a maiden. Two mystic *suastikas* painted on the tunic.

Second shelf,

2028. *A rotelle* (D.). Apollo pursuing Hercules, who has stolen his tripod. The priestess Pythia looking on from a window.

2027. *A girelle* (D.). Orestes, Pylades and Iphigenia (names in Greek). (*Ruvo.*)

Second division (*top shelf*),

1501. *A rotelle* (D.). Minerva presenting Hercules a patera and two palm-branches. (*Basilicata.*)

1185. *A rotelle* (D.). Bacchus on a triclinium. Near him a Faun tuning a lyre to the tibia which is being played by a female. (*Puglia.*)

Second shelf,

2026. *A voluta.* Lycurgus killing the Bacchantæ. A grotesque vase.

1515. *A rotelle* (D.). Orestes tormented by the Furies, one of whom has a serpent in one hand, and in the other a mirror with portrait of Clytemnestra. Reverse: Orestes approaching Apollo and offering him the parricidal sword in token of repentance. Behind him Electra, Pylades, and Pythia, seated near the tripod. (*Basilicata.*)

2712. VASE OF THE GOLDEN FLEECE. *A rotelle* (D.). Jason taking the golden fleece off a tree upon which is a large serpent, whose attention is taken off by Medea, who hands it a patera with food. One of the Argonauts on the left is about to throw a stone at the dragon, and another on the right wields a spear. (*Sicily.*)

Third shelf,

688. THE VASE OF THE BUFFOON. *A campana.* This vase represents the Greek buffoon, who had his origin at Attella near Pompeii, and who is undoubtedly the prototype of the Neapolitan Pulcinella. (*Pæstum.*)

1977 (*white no.*). *A calice.* A Bacchante at the door of a temple beckoning to four Fauns to enter. These last bear a large wine-skin, with Bacchic decorations, on a stretcher upon their shoulders. This painting is unique. (*Ruvo.*)

THIRD DIVISION (*second shelf*),

277. *A tromba* (D.). A pretty vase representing four persons pouring libations at a tomb. The conical form of the lady's parasol is striking, and the hair dressed in chignon is remarkable.

1587. *A tromba.* Electra clasping her knee and weeping at the tomb of Agamemnon, whose name may be read upon the column. (*Basilisata.*)

The last wall-case contains an interesting collection of prefericula and pateræ, which do not require individual description.

SIXTH ROOM.

The six squares which form the pavement came from different rooms in Pompeii and Stabiæ.

In the centre,

Collection of rhytons of various grotesque forms. The rhyton was a vessel used at sacrifices and feasts as a drinking cup. It is sometimes found with a hole in the nozzle, and its use is often exemplified on the Pompeian frescoes. Originally the rhyton was probably made of the horn of the animal sacrificed, and a survival of its origin may be traced in the shape of many of the specimens before us. A small barrel 3382 (*red no.*) has interesting paintings of the Greek buffoon, and is unique for its shape.

In the window,

†MODELS OF TOMBS.

These are models of Greek tombs, found, the one on the right at Pæstum, the other at *Sant' Agata dei Goti.* The skeletons are of terra-cotta and of excellent workmanship. A lamp is at the head; and a coin in the mouth of each corpse was supposed to pay Charon for conveying him across the river Acheron or Styx. One of the deceased is buried in his armour with his spear at his side, and a duel with dart and javelin is painted on the wall of the tomb, inside. This may represent some exploit of the deceased, or may be a record of the circumstance which caused his death. The tombs when found contained many lachrymatories, which lay upon the breasts of the corpses, but these do not appear in the models. The tombs themselves probably date to 400 B.C.

On a column,

2961. Judgment of Paris. *A tre manichi.* Well drawn. (*Ruvo.*)

The vases in the wall cases are all of the Decadence period and mostly with white figures. A brilliantly

painted vase on the top of the third case, representing a young warrior in a shrine holding a chestnut horse, is interesting from the brand on the horse's rump, which appears to be a Θ. The letters K and Σ are mentioned by ancient writers as having been used to distinguish special breeds of horses.

LAST ROOM.

Mosaic in black and white circular pattern with a plain border of red marble.

TABLE-CASE,

2031. VASE OF ÆNOMAUS. *A campana* (D.). Ænomaus about to sacrifice a ram before starting on his race with Pelops. Above, Poseidon, Athenæ, Zeus, and Ganymede; on the left Myrtilus waiting for his master in his chariot, and on the right Pelops and Hippodamia in a quadriga with prancing horses. (*Palermo.*)

An oracle had declared to Ænomaus that he would be killed by his son-in-law. He therefore refused to give his daughter Hippodamia in marriage. Eventually, he made it a condition precedent that the suitor should beat him in a chariot race or die. Pelops accepted the challenge, and bribed Myrtilus the charioteer of Ænomaus to draw his master's linch-pins; and thus Pelops won the race.

2710. *A mascheroni* (D.). Achilles dragging the corpse of Hector round the walls of Troy.

2350. *A rotelle* (D.). Sacrifice of a kid to Bacchus.

2709. *A mascheroni* (D.). Ajax tearing Cassandra from the Palladium.

2033. *A campana.* (D.). A vase in bad condition representing an amorous scene at a feast.

The wall-cases contain Decadence vases of various shapes which do not require description.

In the fourth wall-case, second shelf—

1370. *A campana* (D.). Theseus, assisted by Athene, seizes the robber Procrustes by his feet, and slays him on the bed upon which he used to torture strangers by cutting off as much of their legs as would not go into it.

THE SANTANGELO COLLECTION.

The Santangelo Collection was purchased from that family by the municipality of Naples in 1865 for £8600, and is exhibited in three rooms opening to the left out of the first room of the vases. The specimens are not numbered.

FIRST ROOM.

In the centre,

A case containing Panathenaic and Archaic vases and admirable specimens of the Transition and Decadence periods. Opposite the door is a large patera of a late period representing a Bacchanal. The vases on the side away from the window are of minor importance. At the further end is a very fine *Vaso bruciato* in the Cumean style, representing the duel of Hercules and Eryx (?) with Pallas behind Hercules.

Facing the window on the top shelf a vase representing Artemis Herakles, and Actæon with antlers growing from his forehead.

On the bottom shelf an important vase, *a mascheroni*, representing Deianira, ΔΗΙΑΝΕΙ, seizing her brother Tydeus (ΤΥΔΕΥΣ) by the arm. She is followed by a priestess who bears no name; on the right ΑΦΡΟΔΙΤΗ and ΦΘΟΝΟC (Envy). Below these ΟΙΝΕΥΣ, father of Deianira, tearing his hair; and at the bottom ΘΗΣΕΥΣ veiled and ΓΥΛΕΥΣ.

Lagena. A tall vase with three rows of small figures. In the upper row a winged victory presenting a helmet to Athena; Zeus on his throne with Hera and Aphrodite. Second row, Thoas presenting Orestes and Pylades as captives to Iphigenia. The lowest row represents Andromeda chained to a rock with Perseus; on the right two figures in conversation. Their gestures are interesting. In the modern Neapolitan gesture language the male figure would be saying "Wait a moment," and the female, "Note these two things." It has been asserted that the Neapolitan mimicry is in many respects identical with that of the Greeks.

THE WALL-CASES (*from the left of the door*).

FIRST DIVISION (*second shelf from the top*),

Tazza a due manichi (A.). Hercules stealing the tripod of Apollo.

Two very choice *lekythoi* with white ground representing Bacchic figures.

Third shelf,

Two smaller examples with Greek inscriptions; one representing Apollo Sagittarius, the other Pallas fighting two warriors.

16. A small tazza. Hercules and the lion.

18. A similar tazza. Dance of Fauns.

Fourth shelf,

5. *Langella.* Hercules rescuing Deianira from the Centaur Nessus.

Below,

Very rare specimens of Etruscan buccaro ware. Two notable altars.

SECOND DIVISION (*top shelf*),

Lagena. Hercules and the Lion, with Pallas and Hermes. Names in Greek.

Lagena. Theseus and the Minotaur.

Third shelf,

Two Bacchic *pateræ*, with Greek inscriptions.

Lagena. Hercules bringing the boar of Erimanthus to Euristheus, who hides himself in a brazen amphora.

THIRD DIVISION,

Very fine vases of the Grand epoch. On the fourth shelf a *lagena* representing Artemis with her bow, and a prefericulum with a flageolet player. Two pateræ with small black figures, by Tleson.

FOURTH DIVISION (*top shelf*),

Apollo Musagetes between two female figures.

Second shelf,

Lagena. A spirited male figure dancing with a mantle in his hands, upon which is inscribed ΚΑΛΟC.

Patera by Tleson.

FIFTH DIVISION (*second shelf*),

Campana. Birth of Bacchus. The infant is presented by Nysa to Silenus.

Campana. Symposium. Four men on a triclinium, with armed dancing figure. Names in Greek.

SIXTH DIVISION (*third shelf*),

Vase shaped like a teapot, which is thought to be unique.

Fourth shelf,

Cinerary urn surmounted by a diminutive urn of the same shape; represents Bacchus and Bacchantes with deities, one of whom is offering him a box.

SEVENTH DIVISION (*second shelf*),

Remarkable prefericulum, with bas-relief of the Indian Bacchus and other figures.

Fourth shelf,

Urn, with diminutive urn for a cover. Apollo seated with Hercules and other figures. A female figure (perhaps Pythia) looking from a window.

A similar urn, with male figure presenting a box to a maiden.

DIVISIONS VIII. to XII.,

Many vases of the Decadence epoch, from Puglia and Basilicata.

IN FRONT OF THE WINDOW,

A very fine collection of *rhytons*, composed of grotesque heads of men and animals.

THIRTEENTH DIVISION (*top shelf*),

Urn with small vase above it. Juno talking to Paris. Pallas is on the left of the goddess, Aphrodite above her, and Hermes hard by. The composition of this vase is beautiful, and its style is peculiar, especially for the varied colours of the drapery. (*Basilicata.*)

Fourth shelf,

A somewhat similar urn, representing Bacchus and Ariadne on a triclinium, with a girl handing them a dish of fruits. A winged genius crowns Ariadne.

A very remarkable group of small vases, with a column in the centre capped by a vase.

The last two divisions contain vases of various shapes from Puglia, of minor importance.

SECOND ROOM.

The floor is of ancient black and white mosaic. In the centre, on a table of coloured mosaic, stands a large earthenware vase—*a mascheroni* with figures beautifully executed in relief.

On the left of the door,

A mascheroni (D.). Vase representing Zeus, Hermes, Himeros, and other divinities, and in the lower row Hephæstus holding the torch of love to Aphrodite; Bacchus and Ariadne drawn by panthers, and other figures.

A rotelle (D.). A Bacchanal.

The first wall-case contains an interesting collection of terra-cotta statuettes and votive heads, a large number of bronze Lares, animals, fibulæ, and ornaments; some pateræ; cooking utensils, two helmets, and some fragments of armour.

Passing two large Decadence vases and a small Etruscan cinerary sarcophagus of good execution, the next wall-case contains lachrymatories and cinerary urns of the Roman period. A most beautifully-coloured Greek amphora about three inches high, two walnuts imitated in glass, and a terra-cotta barrel capable of holding about four gallons.

The remaining wall-cases contain lamps and toys in terra-cotta, some rhytons, cups and jugs, and a few specimens of Egyptian figures.

LAST ROOM.

The floor is of coloured marble.

In the centre,

One table of medals, and one of Roman coins, and a large Decadence vase representing Pluto, Proserpine, and Cerberus.

The Italo-Greek vases in this room are not of the first

importance; the most interesting is that of Andromeda and Perseus on the right of the door.

On the end wall is a fine mosaic of a cock-fight, and a fragment of a theatrical mosaic resembling those by Dioscorides which are downstairs, and beside them two mosaics in relief which we believe to be unique, the one representing a man with a ram, the other a female figure.

On the last wall is a fine mosaic of a panther and other Bacchic emblems. A beautiful votive head with golden hair, and a fragment of marble minutely executed in bas-relief.

Five mahogany cabinets in this room contain a collection of 42,000 Greek and Mediæval coins, not exhibited to the public.

UPPER FLOOR—CENTRE.

THE LIBRARY.

The Great Hall is sixty-one yards by twenty-three, contains 90,000 volumes, and has a surprising echo, which repeats a sound thirty times. The walls are decorated with eighteen pictures, by Carlo Drago, of the history of the Farnese family; and the ceiling, by Bondelli, represents Virtue crowning Ferdinand I. and his wife Caroline, queen of Austria. Upon the floor is an admirable meridian line, made in 1791 by Grassi and Caselli.

There are some twenty other rooms, with 90,000 more books, assigned to students and the staff.

AMONG OTHER REMARKABLE BOOKS ARE—

The Katholicon of Giovanni Balbi, printed at Mayence in 1460.

The Biblia Maguntina, on parchment, 1462.

A highly esteemed *editio princeps* of the Lactance, printed at Florence in 1488, and some fine specimens from the early Neapolitan presses.

Three hundred Aldines. One hundred and fifteen Stefani and Giunti; numerous atlases, and four hundred and sixteen volumes of drawings and engravings.

Seventy-five manuscripts in Arabic, Turkish, Persian, Syrian, Chinese, &c., of which the most valuable came from Troia in Puglia.

Some 600 MSS. from San Giovanni a Carbonara, and five from San Martino, besides others from suppressed monasteries. Farnese MSS. in modern languages, including compositions of the Troubadours in Provençal, and one in English verse of the fourteenth century, treating of the life of St. Alexis.

There are 4466 autograph manuscripts, including those of St. Thomas Aquinas, Tasso, Vico, Pyrrhus, Ligonius, Card. Seripando, Gravina, Mastorelli, and Mazzocchi.

The book of St. Prospero, presented in 1108 to the Church of Troia; and two papyri of the fourteenth century, one of which contains an assignment of rental by Odoacer, king of the Turcilinges and Herules, and is a part of the one in the library of Vienna. The other is in Gothic and Latin characters.

†There is a large number of illuminated missals, and two Breviaries of the Farnese family deserve especial notice.

One of these, which is known as "The Flora," was painted by the Mantuan miniature-painter Giulio Clovio; the beautiful bronze-work on the cover is by Benvenuto Cellini.

A bust of the famous antiquary Professor Fiorelli stands in the Great Hall, erected in 1874.

UPPER FLOOR—RIGHT.

ARTICLES OF FOOD, &c., FROM POMPEII.

The doorway leading to this department is on the *left* at the top of the stairs.

The walls are hung with copies of Pompeian frescoes.

IN THE CENTRE,

A handsome glass jar containing olive oil. Age has given this vessel a superb enamel and a brilliant colour. It has been hermetically sealed to prevent evaporation. (1872. *Pompeii.*)

ON THE LEFT OF THE DOOR,

84595 *et seq.* Fourteen loaves, selected from eighty-six which were found *in an oven* at Pompeii.

84596. LOAF inscribed ELERIS. Q. CRANI. E. R. I. . . SER . . .

84597. A small ring cake, like the Neapolitan *tarallo.*

A loaf and a half found *on the counter*, evidently cut to make up the weights of the others.

NEXT WALL,

84598 *et seq.* Case containing many different sorts of grain; millet, lentils, barley, pepper, wheat, and beans.

SECOND DIVISION,

84621 to 84625. Pine-nuts, walnuts, figs, pears, and chestnuts.

THIRD DIVISION,

84628 to 84638. Carob bean-pods, pomegranate flowers, Barcelona nuts, garlic, dates, raisins, almonds, and onions.

FOURTH DIVISION,

84639 to 84072. Piece of cake, knuckle-bones, wax, honeycomb, eggs, bones of a fish and of a fowl.

IN AN UPRIGHT GLASS CASE,

A strip of asbestos cloth, found in 1835 by some peasants in the Abruzzi.

Being incombustible, it was used by the ancients to collect the ashes of the dead after cremation; and the finders, who used it to clean out their ovens, could not imagine how it was that it came out clean, and uninjured by the fire.

WALL NEAR WINDOW,

84703. Meat. –04. Pigments. –08. A piece of asphalte for roofing. –09. A cake of pitch. –10–11. Pigments. –12. Sulphur. –13. Plaster. –14. Talc for windows.

A good-sized wooden box, the only one yet found. (1885. *Pompeii.*)

A coil of rope. (1885. *P.*)

IN AN UPRIGHT GLAZED CABINET, BOTTOM SHELF,

84839. Meat in a double saucepan; figs, olives, and dried grapes.

SECOND SHELF,

84834. Barley and oil (in ancient bottles).

TOP SHELF,

84846. Glass jar containing petrified wine.

84847. Flour in a jar.

84849. Eight modern glass tubes, hermetically sealed, containing olives preserved in oil, and caviare.

LAST WALL, FIRST DIVISION,

Sundry ropes.

SECOND DIVISION,

Nets, balls of thread, netting needles, cork floats.

109782. Nets for ladies' hair.

THIRD DIVISION,

84732. Charred cloth purse, with three bronze coins of the Emperor Vespasian, found with one of the skeletons in the House of Diomede.

84733. Sandal soles made of grass. –34. Cloth. –35. Purse with money. –36. Linen. –37. Silk wound in a ball.

FOURTH DIVISION,

84747. Wicker wrapper for cream cheese, as used in Naples. –43. Straw. –44. Plates. –55. A boar's tusk. –56. Buttons. –57. A tassel, or perhaps a bunch of lavender. –46. Amber. –59. Coral.

FIFTH DIVISION,

84761. Asbestos or uninflammable cloth. Sundry cords. –66. Lamp wicks. –63. Linen found in a wash-tub.

LAST DIVISION,

Shells of snails, whelks, oysters, a tortoiseshell.

A very large number of snail-shells have been found, showing that, like the Neapolitans of to-day, the ancient Romans considered snails a delicacy.

Cyprea pantherina (Solander). From the Red Sea, and used by ladies as an amulet. Very many found.

Meleagrina margaritifera (Linnæus). The pearl oyster. Unique specimen. Unfortunately the house where it was found is not recorded.

A full account of the conchology of Pompeii will be found in 'Pompeii e la Regione Sotterrata,' by Professor Ruggiero.

COLLECTION OF PAPYRI.

In ancient times the papyrus grew in Egypt. It is now found in Syria and on the river Anapo near Syracuse, the only place where it grows in Europe. It has an angular stem without leaves, and grows to the height of about ten feet; the flowers form a bushy crown to each stem.

The manufacture of the papyrus was performed by rolling out the reed and joining the strips together lengthwise with Nile water, paste, or the juice of the plant.

The manuscripts (called *Volumina*, because they were rolled) were only written on one side, and hence Juvenal speaks of an unusually long play as written on both sides (see also Ezek. ii. 10; Rev. v. 1). The rolls written on both sides were called "*opisthographa.*" When the book was complete, it was rolled upon a stick, usually ornamented with a boss at each end, and its title was tied to it.

The sticks upon which the papyri of Herculaneum were rolled did not project beyond the edge of the roll.

These were found in January 1752, in a house 100 feet beneath the garden of the convent of St. Augustine, at Resina; in which the Mercury in Repose, the Drunken Faun, the two Discobuli, the Sleeping Faun, the busts of Plato, Seneca, Scipio, Africanus, Epicurus, Demosthenes, and Zeno, as well as the monochrome paintings described (p. 18) were also discovered.

The library of this house was furnished with shelves against the walls and a bookcase in the middle of the room, containing together some three thousand charred papyri, inkstands, and reeds for writing. When first discovered they were taken for pieces of charcoal; about half of them were destroyed, and the house was called the "*Casa del Carbonaro,*" and it was not till much later that they were discovered to be literary treasures, perhaps of inestimable value. Hitherto nothing special has been found among them, but there is no saying what may yet come to light.

At first the greatest difficulty was experienced in

deciphering them, and many were destroyed in the first attempts of the experts; but, thanks to the ingenuity of the Rev. A. Piaggi, a way was found to unroll these cylinders and to fix them upon a transparent membrane. Each papyrus consists of about one hundred pages, and about five hundred have been unrolled.

The following is the method adopted in the case of those that have been published. The left page of the book is devoted to a *facsimile* reproduction of the papyrus. Then, where words or letters are missing, they are supplied by the conjecture of the experts, and printed in red ink; the page opposite being devoted to a Latin translation and notes by the readers. These volumes can be seen in the room, and are worth looking at, if only as a specimen of careful classical investigation.

The following have been published:—

Philodemus: On Music—Life and Manners (abridged from Zeno on Freedom of Reason, lib. ix.)—On Vice, lib. x.—On Rhetoric (4)—Life and Religion—On what is useful to the people, according to Homer—On Vices and their opposite Virtues—On Phenomena—On Animals—On Poems; and lastly a paper of questionable morality.

Epicurus, *de Natura*. Books ii., xi., and two others.

Polystratus on Pride.

Chrysippus, *de Providentiâ*.

Metrodorus (?) on Sensations.

Fragment of a Latin poem, perhaps referring to the battle of Actium; and a few other writings of uncertain authorship.

WAXED TABLETS (*Tabulæ*).

Thin pieces of wood countersunk and covered with wax on the inner side, and folding bookwise on a hinge (Hom. Il. vi. 169). They were made in two, three, or more folds, and those containing important matter were sealed by a thread passing through the margin and secured by wax to the exterior. The manuscript was scratched upon the wax with a pointed stylus, and could be erased with the blunt end of the same instrument.

In 1875 a large box was found in the "*House of Jucundus*" at Pompeii, containing a number of these tablets, bearing Latin and (one or two of them) Greek

inscriptions, interpreted by Professor de Petra to be contracts, bonds, and receipts. The name of Jucundus appears upon them all, and in the house was a most beautiful bronze bust (see Large Bronzes, No. 110663, p. 72), bearing the inscription "*Genio L. Nostri Felix L.*," being no doubt the portrait of the usurer Lucius Cæcilius Jucundus, who transacted loans at the rate of 2 per cent. per month, the term of payment being one month.

We annex a version of one of these documents, with Professor de Petra's rendering.

34. It consists of three tablets, of which two were surrounded by a thread, which was sealed by all the witnesses. The third was separate, and contained a summary or memorandum of the transaction for reference.

"HS. N I ↀↀ ∞ ∞ ∞ DLXII. Quae pecunia in stipulatum L. Caecili Jucundi venit ob auctionem Pulliae Lampuridis mercede minus.

"Persoluta habere se dixit Pullia Lampuris ab L. Caecilio Jucundo.

"Act. Pomp. x. k. Januar. Nerone Caesare II. L. Caesio Martia Cos."

Then follow the names of the witnesses: "L. Vedi Cerati, A. Caecili Philolog., Cn. Helvi. Apollon., M. Fabi Crusero, D. Volc. Thalli, Sex. Pomp. Axsioch., P. Sexti Primi, C. Vibi Alcimi.

"Nerone Caesare II. L. Caesio Martiale Cos.—x. k. Januarias Sex. Pompeius Axiochus scripsi rogatu Pulliae Lampuridis cum accepisse ab L. Caecilio Jucundo sester. nummum octo millia quingenti sexages dupundius ob auctionem ejus ex interrogatione facta tabellarum signatarum."

THE INTERPRETATION FOLLOWS:

"Eight thousand five hundred and sixty-two sesterces (£75) in specie. This sum has been credited by L. Cæcilius Jucundus on account of the auction of Pullia Lampuris—interest deducted.

"Pullia Lampuris acknowledges the receipt from L. Cæcilius Jucundus.

"Executed at Pompeii the tenth day before the kalends of January (23rd December, A.D. 57), under the second consulship of Nero Cæsar and of L. Cæsius Martial."

The witnesses' names and seals as above.

"Under the consulate of Cæsar Nero (for the second time) and of Cæsius Martial, the tenth day before the kalends of January, I, Sextus Pompeius Axiochus, at the request of Pullia Lampuris, have witnessed that she received from L. Cæcilius Jucundus the sum of eight thousand five hundred and sixty sesterces, plus one dupundius, proceeds of a sale by auction, according to stipulations written and signed."

There appears to be one name misread in this extremely able interpretation, for Lucius Calpurnius Piso was colleague with Nero in his second consulship: "Nerone II., L. Pisone Cōs pauca memoriâ digna evenere" (Tac. Ann. xiii. 31), and the name of L. Cæsius Martial does not even occur among the Roman Consuls. The name rendered L. CÆSIO MARTIALE should probably be L. CALP. PISONE. One branch of the Pisones had the *agnomen* Cæsoninus, so possibly the Pompeian writer was in error.

The dupundius was a bronze coin, equal to two "*as*."

Several other tablets have been read; among them the memorandum of the purchase of a slave for 2500 sesterces, about £20.

PICTURE GALLERY.

RIGHT WING.

NORTH ITALIAN SCHOOLS.

FIRST HALL.

A small room, for the sale of artists' copies, opens into this Hall.

Eight large sketches by Caracci, for the frescoes of the Church of Parma, representing Jesus, the Virgin, Angels, &c.

SECOND HALL.

ROMAN SCHOOL.

1. Pannini (*School of*). The Coliseum and Arch of Constantine. *Panel.*
2. The same. Ruins of Rome. *Oval canvas.*
3. Giuseppe Cesari (*il Cavalier d'Arpino*). St. Michael casting Satan into the pit. *Panel.*
4. The same. Angels. *Oval panel.*
5. Claude Gellée (*il Lorenese*). Marine, with ships and figures; sunset. *Canvas.*
6. Carlo Maratta (*School of*). The adoration of the Magi. *Canvas.*
7. Cav. d'Arpino. The Last Supper. *Panel.*
8. The same. Glory of Angels. *Panel.*
9. Sassoferrato. The Holy Family. *Canvas.*

"This painter is particularly happy in his painting of the Holy Family in their domestic character. In this picture the Madonna is represented sewing, Joseph planing, and the youthful Jesus sweeping up some shavings." (*Kugler.*)

10. Pannini. Temple of Jupiter Stator. *Oval canvas.*

11. Francesco Penni (*il Fattorino*). Jesus at table with the Apostles. *Panel.*

12. Raphael (*School of*). His mother (?). *Panel.*

13. The same. Head of Joseph. *Panel.*

14. Il Fattorino. Head of the Baptist; Herodias and her daughter. *Panel.*

15. Giovanni Spagna. Holy Family. *Oval panel.*

16. Copy after Raphael. "*Madonna del Velo.*" *Panel.*

17. Polidoro da Caravaggio. Christ on Calvary. *P.*

"This is Polidoro's principal work. It is a highly animated and, despite the meanness of the forms, imposing composition of gloomy brown colouring." (*Kugler.*)

18. Siciolante (*il Sermoneta*). St. Catherine. *Panel.*

19. Perugino (*School of*). The Virgin and Child. *P.*

20. Copy after Raphael. "*Madonna del Passeggio.*" *P.*

21. Pinturicchio (*School of*). Jesus' cradle and angels. *Panel.*

22. Barrocci (*School of*). The Salutation. *Canvas.*

23. Polidoro da Caravaggio. Adoration of the shepherds. *Panel.*

24. Frederigo Barrocci. Holy Family. *Canvas.*

25. Barrocci (*School of*). Holy Family. *Canvas.*

26. Raphael (*School of*). The Virgin and Child with St. John. *Circular panel.*

27. Il Sassoferrato. Jesus' cradle and angels. *C.*

28. Raphael (*School of*). The Virgin and Child. *P.*

There is a replica of this picture in London known as the Madonna of Bridgewater House, and there is a copy of it at Berlin.

29. Roman School. Holy Family. *Panel.*

30. Raphael (*School of*). Urban IV. *Panel.*

31. Il Fattorino. Christ in the house of Simon. *P.*

32. Copy after Raphael, in the Borghese Gallery at Rome. The burial of Jesus. *Panel.*

33. Sebastiano Bourdon. The Virgin and Child with St. John. *Canvas.*

34. Il Sassoferrato. The Virgin. *Canvas.*

35. Roman School. The Virgin in a niche. *Panel.*

36. Cavalier d'Arpino. Angels. *Oval panel.*

37. Roman School. A Saint of the order of St. Theresa. *P.*

38. D'Arpino. St. Nicholas of Bari, and angels. *Oval panel.*
39. Luigi Garzi. The Virgin visiting Elizabeth. *C.*
40. Poussin (*School of*). Landscape. *Canvas.*
41. Francesco Vanni. The Saviour appearing to Mary Magdalen as a gardener. *Panel.*
42. Poussin (*School of*). Landscape. *Canvas.*
43. Roman School. Eight Apostles. *Copper.*
44. Copy after Raphael. Lucretia dying. *Panel.*
45. Poussin (*School of*). Landscape with waterfall. *C.*
46. P. da Caravaggio. Jesus falling under the cross. *P.*
47. Pannini. Charles III. on horseback, in the square of St. Peter's at Rome. *Canvas.*
48. P. Subleyras. The woman taken in adultery. *C.*
49. Carlo Maratta. The Virgin and Child with St. Joseph. *Canvas.*
50. Subleyras. Christ and the Centurion. *Canvas.*
51. Raffaele Mengs. Ferdinand IV., aged twelve. *C.*
52. Poussin (*School of*). Landscape with figures. *C.*
53. Pannini. Interview of Charles III. and Benoît XIV. at the Vatican. *Canvas.*
54. D'Arpino. Jesus appearing to Mary as a gardener. *C.*
55. Mengs. The king of Sardinia as a young man. *C.*
56. D'Arpino. Jesus and the woman of Samaria. *C.*
57. Il Fattorino. The marriage at Cana. *Panel.*

THIRD HALL.

PARMESAN AND GENOESE SCHOOLS.

1. Simon Vovet. An Angel with emblem of the Passion. *C.*
2. Bernardo Strozzi (*il Prete Genovese*). A monk. *C.*
3. Storer. The angel delivering St. Peter. *Canvas.*
4. Castiglione. A woman playing with a child on a carpet covered with flowers and confectionary. *C.*
5. Parmigianino (*School of*). A Farnese prince. *Canvas.*
6. Genoese School. The Virgin and Child. *Canvas.*
7. Vovet. Angel with emblems of the Passion. *Canvas.*
8. Storer. Adoration of the shepherds. *Canvas.*
9. Parmesan School. The Virgin and Child with St. John. *Canvas on panel.*

10. Parmigianino. A small Holy Family. *Canvas.*
11. Correggio (*School of*). Monk's head. *Canvas.*
12. Parmigianino. The Virgin and Child. *Canvas.*
13. Storer. Jesus led away to Pilate. Torchlight. *C.*
14. Parmigianino (*School of*). The Virgin and Child, surrounded by angels. *Copper.*
15. Parmigianino. A sketch. The Virgin and Child, with angels. *Panel.*
16. Schidone. Charity. *Canvas.*
17. Parmesan School. The Virgin with two saints, and the Child surrounded by angels. *Canvas.*
18. Correggio (*School of*). Jesus crowned with thorns. *Panel.*
19. Parmigianino (*School of*). Portrait of a young princess wearing a coral necklace. *Panel.*
20. Parmigianino. Two boys laughing. *Canvas.*
21. Schidone. Cupid at rest. *Canvas.*
22. Storer. The supper at Emmaus. Candle-light. *C.*
23. Schidone. Small Holy Family. *Panel.*
24. Parmigianino (*School of*). Head of a princess. *P.*
25 The same. The Holy Family, Mary Magdalen, and St. Catherine. *Canvas.*
26. The same. Holy Family. *Panel.*
27. Milanese School. The Virgin and Child, with St. Jerome and a bishop. *Panel.*
28. Schidone (*School of*). St. Lawrence kneeling, and a cherub showing the emblem of his martyrdom. *Canvas.*
29. Parmesan School. St. John Baptist. *Panel.*
30. Schidone (*School of*). Holy Family. *Panel.*
31. Parmesan School. The Virgin and Jesus sustained by cherubim. The Baptist and St. Catherine. *Panel.*
32. The same. The Virgin and Child caressing St. Catherine. *Canvas.*
33. Milanese School. Adoration of the Magi. *Panel.*
34. Schidone (*School of*). Small Holy Family. *Panel.*
35. Parmigianino. Child studying the alphabet. *Panel.*
36. Parmesan School. Portrait of a Farnese prince. *P.*
37. Parmigianino. The city of Parma, as Pallas, embracing Alex. Farnese seated on a globe. *Canvas.*
38. Christoforo Storer. Holy Family. Lamplight. *C.*
39. Schidone. The Holy Family in glory, with angels and cherubim. Below, four saints. *Canvas.*

40. Castiglione. Landscape. The Baptist sleeping in the foreground, the symbolic lamb. *Canvas.*

41. Christoforo Storer. The supper at Emmaus. *C.*

FOURTH HALL.

LOMBARD AND PARMESAN SCHOOLS.

1. Schidone. The shoemaker of Paul III. *Canvas.*

2. Parmigianino (*School of*). The marriage of St. Catherine. *Panel.*

3. Schidone (*School of*). St. Paul, sitting. *Canvas.*

4. Schidone. St. John with the lamb. *Panel.*

5. Correggio (*School of*). The dead Christ. *Canvas.*

6. Procaccini (*School of*). The Salutation. *Canvas.*

7. Schidone. Jesus and two Jews. *Panel.*

8. Parmigianino (*School of*). The Virgin and Child with St. Lawrence. *Canvas.*

9. Schidone (*School of*). St. Sebastian. *Canvas.*

10. Schidone. The Saviour advising the Pharisees to render tribute. *Panel.*

11. Bernardino Luino. St. John the Baptist. *Panel.*

12. Parmigianino. Amerigo Vespucci. *Panel.*

13. The same. The Annunciation. *Canvas.*

14. Parmesan School. Two angels in the clouds. *C.*

15. Leonardo da Vinci (*School of*). Two devotees admiring the Virgin and Child. *Panel.*

16. Parmigianino. St. Clara holding a book and the sacred ciborium. *Canvas.*

17. Cesare da Sesto. The adoration of the Magi. *P.*

18. Boltraffio. Jesus embracing St. John. (After Leonardo da Vinci.) *Panel.*

19. Niccolò dell' Abate. (After Leonardo da Vinci.) "*Madonna delle rocce.*" The original is in Paris. *Canvas.*

20. Parmesan School. The Virgin and Child with saints. *Panel.*

21. Parmigianino (*School of*). Holy Family with St. Catherine. *Canvas.*

22. Niccolò dell' Abate. The rest in Egypt. *Canvas.*

23. Schidone (*School of*). The tailor of Paul III. *C.*

24. Old Lombard School. The Visitation, cradle, and adoration of the Magi. In three sections. *Panel.*

25. Correggio (*School of*). The Assumption of the Virgin, in presence of the Apostles. *Panel.*
26. Parmigianino (*School of*). Minerva. *Canvas.*
27. Schidone (*School of*). Two angels bearing the symbol of redemption. *Canvas.*
28. L. da Vinci (*School of*). Holy Family. *Panel.*
29. Same School. Two Cupids and a Satyr looking at a sleeping Bacchante. *Panel.*
30. Parmigianino (*School of*). A young prince. *P.*
31. Schidone (*School of*). The Virgin and Child. *C.*
32. Schidone. The rest in Egypt. *Panel.*
33. The same. Gauthier's music master. *Canvas.*
34. The same. A soldier announcing to some women the Massacre of the Innocents. *Canvas.*
35. The same. The Agony in the garden. *Canvas.*
36. Milanese School. The Virgin and Child enthroned. On each side, a bishop. *Panel.*
37. Schidone. An old man. *Canvas.*
38. The same. A lute player. *Canvas.*
39. The same. St. Cecilia and an angel. *Canvas.*
40. The same. Joseph and John Baptist. *Canvas.*

FIFTH HALL.

VENETIAN SCHOOL.

1. Luigi Vivarini. The Virgin and Child with two nuns. *Panel*, forming a triptych.
2. Tintoretto (*School of*). Jupiter on the globe, surrounded by divinities. *Circular canvas.*
3. Giambattista Zelotti. The Virgin and Child, with saints in adoration. *Canvas.*
4. Tintoretto (*School of*). Jupiter at table with the divinities of Olympus. *Circular canvas.*
†5. Bartolommeo Vivarini. The Virgin and child, St. Niccolò da Bari, St. Rocco and two bishops. Signed and dated 1465. *Panel.*
6. Venetian School. The Virgin and angels. *C.*
7. Giorgio Barbarelli (*Giorgione*). Portrait of *Antonello*, prince of Salerno. *Canvas.*
8. Attributed to Del Piombo. Anne Boleyn (?). *Canvas.*

9. S. DEL PIOMBO. Head of a young man. *Slate.*

†10. BERNARDO BELLOTTI (*Canaletto*). Church of SS. John and Paul at Venice. *Canvas.*

11. GIACOMO DEL PONTE (*the elder Bassano*). A Venetian lady. *Canvas.*

12. TITIAN (*School of*). Portrait of his wife. *Canvas.*

13. CANALETTO. Grand Canal, with the church of *S. Maria degli Scalzi. Canvas.*

14. DOSSO-DOSSI. Small Holy Family. *Panel.*

15. SEBASTIANO DEL PIOMBO. Monk's head. *Slate.*

16. VENETIAN SCHOOL. A young prince. *Panel.*

17. CANALETTO. Venice from the Rialto. *Canvas.*

18. TITIAN (*School of*). Portrait of a Cardinal. *Canvas.*

19. Copy after TITIAN. Paul III. (Farnese). *Canvas.*

†20. TITIAN. Paul III. with his nephew Pier Luigi, and a Cardinal. Sketch. *Canvas.*

21. TITIAN (*School of*). Portrait of a lady. *Canvas.*

22. CANALETTO. Venice from the Grand Canal, with the Balbi and Foscari palaces. *Canvas.*

†23. P. VERONESE. The Circumcision. *Canvas.*

24. Copy after TITIAN. Portrait of Charles V. *Canvas.*

25. CANALETTO. *S. Maria della Salute*, Venice. *Canvas.*

26. VENETIAN SCHOOL. Adoration of the Magi. *Canvas.*

27. DEL PIOMBO (*School of*). Soldier's head. *Canvas.*

28. TIBERIO TINELLI. Portrait of a gentleman. *Canvas.*

29. CANALETTO. The Custom-house at Venice. *Canvas.*

30. TORBIDO (*il Moro*). Old man with a grey beard. *C.*

31. GIROLAMO MUZIANO. St. Francis at his oraisons. *C.*

32. ALESSANDRO BONVICINO (*Moretto da Brescia*). Jesus bound to the column. *Panel.*

33. ANTONIO CICALA. Paradise. Sketch for a cupola. *C.*

34. THEOTOCUPOLI (*dalle Greche*). Child blowing a live coal. *Canvas.*

35. GIACOMO ROBUSTI (*Tintoretto*). The Virgin on a crescent, surrounded by cherubim. *Canvas.*

36. LEONARDO DEL PONTE (*il Bassano*) (*School of*). The miracle of the loaves. Monte Cassino in the distance. *C.*

37. PAOLO VERONESE. Copy. Jesus and the Centurion. *C.*

38. DOSSO-DOSSI. Bishop adoring the Virgin and Child. *P.*

39. TISI DA GAROFALO. St. Sebastian. *Panel.*

40. A. Mantegna (*School of*). The Resurrection. *P.*
41. Il Bassano. A market. *Canvas.*
42. Veronese (*School of*). The finding of Moses, *C.*
43. Santacroce (?). Martyrdom of St. Lawrence. *P.*
44. Fede Galizia. The adoration of the Magi. *Canvas.*
45. Canaletto. The Doge's Palace, Venice. *Canvas.*
46. Andrea Mantegna. St. Eufemia. *Canvas.*
47. Canaletto. The Grand Canal. *Canvas.*
48. Dalle Greche. Portrait of Giulio Clovio. *Panel.*
49. Copy after Titian. The Virgin and Child, with the Magdalen offering a vase of ointment. *Canvas.*
50. Del Piombo (*School of*). Female head. *Canvas.*
51. Canaletto. The *palazzo Turchi* at Venice. *Canvas.*
52. Garofalo. The adoration of the Magi. *Panel.*
†53. Andrea Schiavone. Christ before Pilate. *Canvas.*

"Schiavone is a good imitator of Titian. His colouring is fine but his heads are generally insipid, and his forms careless and undecided. This picture is full of these defects; the head of Pilate is, however, admirable, with his large glassy eyes he seems to ask, 'What is truth?'" (*Kugler.*)

54. Giambellino (*School of*). The Circumcision. *Panel.*
55. Canaletto. *Riva degli Schiavoni*, Venice. *C.*
56. Lorenzo Lotti. The Virgin and Child, with SS. John and Peter. *Panel.*
57. Tintoretto. A man whispering to Jesus. *C.*
58. Venetian School. Head of a youth with cap. *C.*
59. Canaletto. Doge's palace and St. Mark's square. *C.*
60. Titian (*School of*). Holy Family, with St. Barbara and others. *Panel.*
61. Tintoretto. The Virgin and Child, crowned by cherubs. *Canvas.*
62. Canaletto. Tower of the Lions at Venice. *C.*
63. Garofalo. The Circumcision. *Panel.*
64. Giambellino (*School of*). A young man. *P.*
65. Palma, *the Younger* (*School of*). The dead Christ upon his mother's knees. *Canvas.*
66. Venetian School. SS. Jerome, John, and a young man kneeling. *Canvas.*

SIXTH HALL.

MASTERPIECES (*Sala di Correggio*).

1. Salvator Rosa. Jesus disputing with the doctors. On the right, in a black cap, the portrait of the artist. *C.*

Salvator Rosa (1615–1673) painted history, *genre*, and landscape, and was besides a poet and a musician. In his youth he was associated with bandits in southern Italy.

2. Sebastiano del Piombo. Holy Family. *Slate.*

3. Correggio. *La Zingarella* or *La Madonna del Coniglio.* 22 in. × 16 in. *Panel.*

"The Virgin resting with the Child during the flight into Egypt is a beautiful composition. It is called 'La Zingarella' from the turban worn by the Virgin, or 'Madonna del Coniglio' from the white rabbit in the foreground. The best repetition of this subject is at Naples Here the Madonna is of the highest beauty and intensity of expression." (*Kugler.*)

4. A Van Dyck. Portrait. Unknown. *Canvas.*

*5. Titian. Jupiter entering the chamber of Danaë in the form of a shower of gold. Cupid appears on the right. 4 ft. × 5 ft. 8 in. *Canvas.*

6. Correggio. The infant Jesus asleep. *Panel.*

*7. The same. The marriage of St. Catherine. 10½ in. × 8½ in. *Panel.*

"One of his most beautiful small works, and one in which the peculiar powers of the artist could unfold themselves in the happiest manner. The whole composition is united by the most wonderful harmony of colour." (*Kugler.*)

8. Titian. Portrait of the Farnese Pope, Paul III.

This portrait is particularly interesting, because it is to Paul III. that we are indebted for the wonderful Farnese collections of statuary which we have observed downstairs.

Alessandro Farnese, who assumed the title of Paul III. when he succeeded to the Apostolic Chair, was born in 1468 of the princely family of Farnese at Rome. He studied at Rome and completed his education at Florence under the care of the great art patron Lorenzo de' Medici. It was there no doubt that he obtained that artistic taste which enabled him in later years to amass one of the finest art collections

in the world, a collection which forms such an important part of the works of art in this museum.

He was made Cardinal when very young, and had a magnificent villa at Bolsena, where Leo X. used to visit him. He also began the Farnese Palace at Rome, and in 1534, the fortieth year of his Cardinalate and the sixty-seventh of his life, he ascended the Papal throne. His habits were easy and magnificent, and he was much beloved at Rome. He died in 1540.

9. Correggio. The descent from the Cross. *Panel.*

10. The same. The Virgin bending her head affectionately over the infant Jesus. *Gouache.*

11. Titian. Portrait of Philip II. of Spain. *Canvas.*

It was in Philip the Second's reign that the building which is now the Naples Museum was commenced. It was he who, mortified by the refusal of our Queen Elizabeth to marry him, sent the Spanish Armada to England in 1588.

12. Guiseppe Ribera (*Lo Spagnoletto*). St. Sebastian. *C.*

13. The same. St. Jerome terrified by the last trump. *Canvas.*

14. The same. St. Jerome in meditation.

15. Guercino. The Magdalen. *Canvas.*

16. Rubens. Head of an Alcantarine monk. *Panel.*

Four bronze busts of the fifteenth century, namely, Caracalla, Antinous, and two unknown.

SEVENTH HALL.

BUSTS.

On the left,

10514. Paul III. Marble bust with rich vestment, by Michel Angelo.

10515. Caracalla. Fifteenth century, bronze.

10516. Dante. Bronze head of magnificent execution inscribed "dantes." Believed to have been made from a cast taken off the poet's face after his death.

10517. Paul III. Marble bust attributed to Michel Angelo. Unfinished.

10518. Jean Gaston de' Medici. Marble bust by Bernini.

10519. Ferdinand de' Medici. Marble bust by Bernini.

*10520. Hercules strangling the serpents. A beautiful

bronze of the fifteenth century, with the twelve labours of Hercules in bas-relief upon the plinth.

10521. Paul III. Marble bust by Della Porta.

At the top of the room is a large press containing 19328 engravings bound in 225 volumes, inherited by the Bourbons from Count Charles Firmian, the Austrian Governor of Lombardy. It is known as the *Firmiana* Collection, and was presented to the museum in 1864 by King Victor Emmanuel.

Three silver plates with beautiful engravings (*Farnese*):—

416. A square plate representing a Bacchanal, and inscribed: "Painted by Annibale Caracci and engraved by Francesco Villamena, a pupil of Caracci."

415. A circular plate copy of the above by Villamena.

417. A square plate representing the descent from the Cross, signed Annibale Caracci, 1598.

CARTOONS.

1. Three Warriors. Episode of the battle of Pisa. A fragment of the renowned cartoon of Michel Angelo.

2. Holy Family. Cartoon by Raphael.

3. Cupid and Venus. Cartoon by Michel Angelo.

4. A sacrifice. Attributed to Parmigianino.

5. Moses at the burning bush hiding his face before God (Exodus iii. 6). Cartoon by Raphael, executed for the fresco now in the *Paolina* chapel at Rome. It is composed of small sheets of paper pasted together and strengthened with linen.

OIL PAINTINGS.

6. Portrait of Cardinal Bembo attributed to Titian. *C.*

112879. Il prete Genovese? St. Francis. *C.*

7. P. Veronese. Portrait of Alexander Farnese. *C.*

EIGHTH HALL (*Great Saloon*).

VARIOUS SCHOOLS.

†1. Annibal Carracci. "*La Madonna della pietà.*" *C.*

†2. Schidone. The martyrdom of St. Sebastian; Christian women dressing his wounds. *Sketch on canvas.*

†3. Giacomo da Ponte (*il Bassano*). The raising of Lazarus. *Canvas.*

4. Andrea Vaccaro. Holy Family. *Canvas.*

*5. Giulio Romano. "*Madonna del gatto.*" *Panel.*

"It was executed after Raphael's *Perla.* It is a beautiful domestic scene, and excellently composed; but the scholar's different mind shows itself in the prominence of the accessories, in the more violent action of the Child, and in the heavy dark shadows." (*Kugler.*)

†6. Parmigianino. Holy Family. *Gouache on canvas.*

†7. Giovanni Bellini. The Transfiguration. *Panel.*

†8. Raphael (*School of*). *Panel.*

"A splendid portrait of a knight, said to be Columbus." (*Kugler.*)

9. Pulzone da Gaeta. The Annunciation. *Canvas.*

†10. Marcello Venusti. The Last Judgment. Copy of the original by *Michelangelo* in the Sistine Chapel at Rome. *Panel.*

"A very excellent copy." (*Kugler.*)

†11. Pietro Vannucci (*il Perugino*). The Virgin and Child. *Panel.*

12. Andrea del Sarto. Portait of Clement VII. *P.*

13. Giovanni Lanfranco. The Virgin with the Infant Jesus, who is casting out a devil. St. Jerome and a disciple admiring the miracle. *Canvas.*

14. Bernardino Gatti. The Crucifixion. *Canvas.*

15. Bernardino Luini. The Virgin and Child. *Panel.*

16. Giovanni Bellini. Portrait. Unknown. *Panel.*

17. Raphael. Portrait of the Cavalier Tibaldeo. *P.*

18. Scipione da Gaeta. Unknown. *Copper.*

*19. Raphael. Pope Leo X. seated between the Cardinal Luigi de Rossi and Giulio de Medici. *Panel.*

20. Giovanni Lanfranco. The Virgin on the clouds. Below, St. Jerome and St. Carlo Borromeo. *Canvas.*

†21. Raphael. Portrait of Cardinal Passerini. *Panel.*

†22. Raphael. Holy Family. "*La Madonna col divino amore.*"

"The Child, seated on the Virgin's lap, is blessing the Baptist, while Elizabeth supports his little arm. The execution is attributed by some to Giulio Romano, but it betrays more of Raphael's hand than most of his later works. According to Passavant, vol. i. p. 187, it was painted as early as 1512, which we are much inclined to doubt." (*Kugler.*)

23. Francesco Santafede. The Virgin and Child, enthroned. At her feet, St. Jerome and another. *Panel.*

24. Pietro Novelli (*il Monrealese*). The Virgin in an archway. Above, the Holy Trinity and the angel Gabriel. *Canvas.*

25. The same. The apostle Paul. *Canvas.*

26. Tisi da Garofalo. The descent from the Cross. *Arched panel.*

27. G. Antonio Sogliani. Holy Family. *Panel.*

†28. Palma il Vecchio. St. Jerome praying to the Virgin for two devotees. *Panel.*

29. Mattia Preti (*Cavalier Calabrese*). Jesus overthrowing Satan. *Canvas.*

†30. Domenico Zampieri (*il Domenichino*). *Canvas.*

"A beautiful and naïve picture by this master: a guardian angel defending his charge, a fine, splendid boy, from Satan." (*Kugler.*)

31. Angelo Allori (*il Bronzino*). Holy Family. *P.*

†32. Claude Gellée (*il Lorenese*). Magnificent landscape with lakes and temples. The figures are in the style of *Filippo de Lauri.* *Canvas.*

33. Cav. Calabrese. St. Niccolò da Bari borne by angels. *Canvas.*

†34. Pinturicchio. The Assumption of the Virgin. *P.*

"An excellent picture." (*Kugler.*)

35. Beccafumi. Descent from the Cross. *Panel.*

†36. Titian. The Magdalen weeping. *Canvas.*

The face of this picture is admitted to be of great excellence,

but critics find fault with the drawing of the arms. It was purchased by Ferdinand I. from the Colonna family.

"This picture represents grief of no profound or moral character, but rather a beautiful woman, whose repentance will not be of any great duration." (*Kugler.*)

37. Parmigianino. The death of Lucretia. *Panel.*

38. Mazzolino. The Father surrounded by seraphim. *Panel.*

39. Giordano. St. Domenic, St. Clara, and other saints adoring the Madonna of the Rosary. *Canvas.*

40. Il Bassano. Portrait of a Farnese prince. *Canvas.*

41. Parmigianino. His wife's portrait. *Canvas.*

42. Albani. St. Rose of Viterbo in glory. *Panel.*

43. Guercino. Head of St. Francis. *Canvas.*

44. Sabbatini *da Salerno.* St. Benoît on a throne, with St. Placide and St. Maure. Below, four doctors of the church. *Panel.*

45. Cortese (*il Borgognone*). Battle-piece. *Canvas.*

46. Luca Cambiase (?). Venus and Adonis. *Canvas.*

47. Guido Reni. The race of Atalanta. *Canvas.*

48. Lombard School. Landscape, with architecture. *C.*

49. Borgognone. Battle-piece. *Canvas.*

50. Cambiase (?). Diana and Endymion. *Canvas.*

51. Il Bassano. The raising of Lazarus. *Canvas.*

"The figures, though somewhat mechanically painted, are on the whole finely painted, and full of expression. It is true, the astonishment of the bystanders is directed more to Lazarus than to Christ." (*Kugler.*)

52. Pietro Mignard. Head of a priest. *Canvas.*

53. Andrea del Sarto (*School of*). An old man giving lessons in architecture to a youth. *Panel.*

54. Cav. d'Arpino. Three bishops. *Canvas.*

55. Salvator Rosa. Battle-piece. *Canvas.*

56. Sebastiano del Piombo. Pope Alexander VI. *C.*

This is one of his later colossal portraits.

57. Palma (*the younger*). The dispute of the Sacraments. *Panel.*

58. Tintoretto. Portrait of Giovanni d'Austria. *C.*

†59. Lo Spagnoletto. Silenus, drunken, and surrounded by Satyrs and Fauns. *Canvas.*

"Particularly unpleasant also, one and all, in spite of the

greatest mastery of representation, are Ribera's mythological scenes; for instance, his 'Silenus' in the gallery at Naples." (*Kugler.*)

60. Annibal Carracci. A Satyr giving grapes to a naked Bacchante. *Canvas.*

61. Fra Bartolommeo. The Assumption of the Virgin; the Baptist and St. Barbara in the foreground. *Panel.*

With the exception of the principal figure, this picture is worthy of the master. (*Kugler*).

NINTH HALL.

SALOON OF THE VENUSES AND MYTHOLOGICAL SUBJECTS.

VARIOUS SCHOOLS.

1. French School. Bivouac of officers and soldiers in seventeenth century uniform. *Canvas.*

2. Domenico Gargiulo (*Micco Spadaro*). Battle of Hebrews and Amalekites. *Canvas.*

3. Hyacint Rigaud. Portrait of a Cardinal. *Canvas.*

4. Seville (*School of*). The drinkers. After a picture by Velasquez, at Madrid. *Canvas.*

5. Francis Volaire. Eruption of Vesuvius in 1767. *C.*

6. French School. Bivouac of officers and soldiers. *C.*

7. Micco Spadaro. Moses striking the rock. *Canvas.*

8. Neapolitan School (16th century). A martyr. *C.*

†9. Santafede. The Virgin and Child; St. Jerome and Pietro da Pisa in adoration. *Arched panel.*

10. Henri Flamand. A monk at prayer. *Canvas.*

11. Guido Reni. The four seasons. *Canvas.*

12. Domenico Brandi. A herd at rest. *Canvas.*

13. Cerquozzi. Gamblers by a tavern. *Canvas.*

14. Flemish School. Gamblers playing at cards. *Copper.*

15. Neapolitan School. Landscape. *Marble.*

16. Giacomo Locatelli. Armenian merchants. *Canvas.*

17. Joseph Vernet. A wreck. *Canvas.*

18. Spanish School. Landscape with figures. *Canvas.*

19. Copy after the original by RAPHAEL in the Vatican. An allegory of the Church militant. *Canvas.*

20. GIORDANO. Venus and Cupid asleep. *Canvas.*

21. FLEMISH SCHOOL. The vengeance of Venus upon the nymphs. *Panel.*

22. GUARINI *da Solofra.* Susanna and the elders. / *C.*

23. TINTORETTO. Venus, Cupid, and the Graces. *C.*

24. BRONZINO. Venus kissed by Love. *Panel.*

An unsatisfactory copy of Michel Angelo's beautiful cartoon.

25. TINTORETTO (*School of*). Danaë. *Canvas.*

26. Copy after RAPHAEL. Faith, Hope, and Charity. *C.*

27. CARLO COPPOLA. Spanish cavaliers. *Canvas.*

28. LUCA FORTE. Grapes and pomegranates. *Canvas.*

29. NEAPOLITAN SCHOOL. The Virgin and Child. *Canvas.*

30. VACCARO. The disciples at Emmaus. *Canvas.*

31. LUCA FORTE. Still life. *Canvas.*

32. NEAPOLITAN SCHOOL. St. Rosa of Lima. *Canvas.*

33. MICCO SPADARO. The adoration of the shepherds and a glory of angels. *Canvas.*

34. LOMBARD SCHOOL. The Baptism of Jesus. *Panel.*

35. NEAPOLITAN SCHOOL. Lute-player. *Canvas.*

36. HERMAN SWANEVELT. Diana and Endymion. *C.*

37. OLD LOMBARD SCHOOL. The Entombment. *Panel.*

38. FRANCIS VOLAIRE. Vesuvius in 1794. *Canvas.*

39. MICCO SPADARO. St. Sebastian. *Canvas.*

40. OLD LOMBARD SCHOOL. Uncertain. *Panel.*

41. After HOLBEIN. Portrait of Erasmus. *Canvas.*

42. BOLOGNESE SCHOOL. St. Francis. *Canvas.*

APPENDIX.

HISTORICAL AND DESCRIPTIVE SKETCH OF POMPEII AND HERCULANEUM.

POMPEII.

Pompeii was a seaport built at the foot of Vesuvius, about fourteen miles from Naples. It spread, in elliptical form, over a space of nearly two miles in circuit, dominating a vast plain, extending to the port of Stabiæ at the mouth of the river Sarno.

The city had eight gates, known as the Herculanean, the Vesuvian, the Capuan, the Nolan, the Sarnean, the Noceran, the Stabian, and the Sea gates. Those of Herculaneum and of Nola, the first of which had three openings, were closed by a portcullis, and were the main gates of the city. The latter is also known as the gate of Isis, because her head is carved upon it.

Two Roman roads traversed the city—the *Popidian*, which led to Nola; and the *Domitian*, which passed by Herculaneum to Naples in one direction, and in the other led to Nocera and Salerno.

The fortifications of Pompeii were double, with a terrace above, sustained by walls fourteen feet thick and twenty-five high—the buttresses being eight feet higher.

The streets are among the finest works left us by the Romans. They were laid in three strata, of which the upper was formed of flat, irregular blocks of lava. The foot pavements were raised ten inches above the level of the street. Nearly every street had its fountain, and water was supplied to the public buildings by lead pipes. The houses were simple in their exterior, but their pretty

courtyards were arranged with fountains and flowers so as to form a pleasant picture from the street, and it seems probable that the doors of them were habitually left open, which must have added very materially to the picturesque appearance of the town, a point of great importance in a city whose inhabitants passed most of their time out of doors.

The arrangement of the houses was as follows:—From the vestibule one passed into the court surrounded by a colonnade, in the centre of which was the impluvium, a shallow tank which received the drip from the roofs. Here was usually the altar for the household gods and the well, while around the colonnade were bedrooms for the gentlemen of the family. The upper end of this court usually contained a recess, which served as a reception-room, and was flanked by two very narrow passages leading to the peristyle, where were the ladies' apartments. To the right and left of the reception-room were the dining-room and study or muniment-room, where the master of the house received his clients. These public rooms generally had mosaic floors and walls decorated with the beautiful fresco paintings which we have described in an earlier portion of this work.

Beyond the public rooms was the peristyle, a colonnade surrounding a pretty garden, where, besides the ladies' apartments, there was often a bath and summer dining-room, kitchens and offices.

The houses rarely had more than one story; in rare instances, as in the house of Diomede, a second was added, but in all cases the upper rooms were low and uncomfortable, and must probably have been used as sleeping rooms for slaves, of which the wealthy classes kept a great number.

Chimneys were very rare, the houses having been warmed by braziers in the modern Italian fashion when they were warmed at all, but, as Professor Ruggiero points out, the heating of houses was the exception and not the rule, only some fifty braziers having been discovered.

Hitherto but few stables have been discovered, the inference being that the horses of the inhabitants were kept in mews outside the town.

The streets do not appear to have been named, nor were

the houses numbered, the present names and numbers having been given by Professor Fiorelli for purposes of identification.

The nature of the wares sold in the shops was often indicated by a painting or bas-relief on the wall of it, and advertisements and election placards were painted on all the walls.

The favourable situation of the city, and the enterprise of its twenty-five thousand inhabitants, together with the secure harbour formed by the estuary of the Sarno (for Pompeii never was actually on the sea, and probably never within a mile of it), tended to render Pompeii the centre of a flourishing commerce with its populous neighbours Nola, Nuceria and Atella.

Although in A.D. 79, when the city was destroyed, Art was in decadence, there is abundant evidence that the wealthy citizens held it in great esteem, and treasured the masterpieces of Greek Art which the Augustan age had handed down to them.

The city dates back to Oscan times, and was successively occupied by Etrurians, Pelasgians, and Samnites, until finally it became Roman. It formed one of the Etruscan cities of which Capua was the metropolis. When Hannibal came, it submitted to him; but it had no individual importance in history until in the civil war, B.C. 91, Sylla, after having sacked Stabiæ, met with valorous resistance from Pompeii, and was obliged to concede various privileges to her; after which she became a military colony. During the reign of Augustus the city was declared a Roman municipality, and a colony was sent thither, which built a suburb called *Pagus Augustus Felix*, under the patronage of Marcus Arrius Diomede, whose villa and tombs were situated in it; later, in the reign of Nero, it became a Roman colony, and continued so for twenty-four years, until the terrible earthquake of A.D. 63 partially overthrew it (Tac. Ann. xv. 22; Seneca, Nat. Quæst. v. 1, and vi. 26), together with Herculaneum and many neighbouring cities. That earthquake demolished the statues in the Basilica and the Forum, and these had not been restored when the eruption of A.D. 79—the first on record—buried in ashes, cinders, and liquid mud, Pompeii, Stabiæ (*Castellamare*), and Herculaneum.

The eruption lasted one day; the darkness three. Dion Cassius describes the agony of the wretches who perished in the torrent of scoriæ and the rain of volcanic matter. The elder Pliny, then in command of the Roman fleet at Misenum, hurried across the Bay of Naples with four galleys, to render assistance, as there was no escape except by sea, but he could approach no nearer than Stabiæ, where he took up his quarters with his friend Pomponianus, refreshed himself with a bath, supped quietly, and retired to sleep. In the meantime the court from which his chamber opened filled with ashes; the houses were shaken with such violence by the earthquakes that it seemed as though they were torn from their foundations and thrust back again. The sea was tempestuous; people were roused from sleep, and fled to the open country. Pliny went down to the beach to contemplate the spectacle, and was involved in a whirlwind of sulphur vapour which suffocated him.

Pliny the younger, who had remained at Misenum (some twenty miles off), has left two letters about the horrible catastrophe, written to Tacitus, who had asked him for particulars to be inserted in his Annals. The following extract describes his flight with his mother: "It was seven o'clock in the morning, and yet the light was faint, like twilight. The buildings were so shaken that there was safety nowhere. We resolved to abandon the city. The terrified people followed us in a great mass, crowding, pushing, and panic-stricken. Arrived without the city, we paused; here were new phenomena and fresh alarms: our vehicles were so shaken, although we were in the open country, that it was not possible to keep them steady, even though blocked with great stones. The sea seemed to be turned back upon itself and to retreat. The shore lay dry, and was covered with fish stranded upon the sand. Over against us, a black and awful cloud, crinkled with darting wavy fire, opened and showed great flames like thunderbolts. . . In an instant this cloud fell to earth, covering the sea, hiding the island of Capri, and cutting off from our sight the promontory of Misenum. My mother entreated me to save myself, saying that it was easy at my age to do so, while for her, old and stout as she was, it was impossible. I refused to fly alone, and, seizing her

hands, forced her to accompany me, as the ashes were already falling upon us. Turning my head, I perceived a dense smoke, following us and spreading like a torrent. While we could still see, I advised my mother to leave the main road, lest the crowd should crush us in the darkness. We had hardly left it when total obscurity supervened, pierced by the agonised shrieks of men, women, and children. One bewailed his own fate, another his neighbour's, while another prayed for death, though fearing it. Many besought aid of the gods; others believed this to be the last and eternal night, when the world was to disappear into its grave." (Pliny, Jun., Lib. vi., Epist. xx.)

Titus came to the relief of the cities and displayed great energy. He appointed consuls to relieve the country districts, and assigned unclaimed property to the rebuilding of the town; he granted exemption from taxation, and personally assisted the destitute. A village, bearing the same name, was built near the site of Pompeii, and was in its turn destroyed by the volcano in 471 A.D., and it seems likely that the inhabitants of this village pillaged the old town as far as they were able. Be this as it may, the destruction saved from the vandalism of the earlier Christian centuries an immense number of works of art, and other articles which have served to initiate us into the secrets of the life of the Ancients, and to explain many allusions of classic writers.

Such was the fate of Pompeii, which remained buried thus for seventeen centuries. Nations have passed away; but its monuments remain to testify to the advanced civilisation of ancient Rome and to lead us to wonder what the capital must have been in the Golden Age if a third-rate provincial town could boast so many masterpieces of art in an age of decline.

The excavations were begun in 1748. By mere chance some peasants found some specimens in a vineyard near the Sarno. Then Charles III., king of Naples, caused these discoveries to be followed up. Later, when the excavation had been carried on about a mile, some inscriptions were found in the Street of the Tombs, in which mention was made of Pompeii.

HERCULANEUM.

This city derives its name from the worship of Hercules. The date of its foundation is unknown. It was inhabited by the Oscans, occupied by Tyrrhenians, and included among the twelve cities of which Capua stood at the head. In 89 B.C., the inhabitants of Herculaneum, having taken up arms against Rome, with the confederate peoples of Italy, were conquered by the Romans, who however accorded them the rights of citizenship and municipal institutions.

Just as the city was beginning to recover from the wars, its walls were thrown down by violent earthquakes; and on November 23, A.D. 79, this place, so famous for its commerce, its riches, and its monuments—so great a favourite with the Romans for the fertility of its soil and its enchanting scenery—disappeared almost in an instant.

The theory that Herculaneum was destroyed by *molten lava* has been refuted over and over again by those best qualified to judge of these matters; though it is still industriously asserted by the guides, and by many writers who might be expected to exercise greater care in their statements. Had molten lava poured into the town, it must have flowed in at such a temperature as would inevitably have calcined marble, fused silver, and utterly consumed such inflammable vegetable matter as papyrus.

The fact is beyond doubt that the town was filled up either with a fine ash in the condition of impalpable powder, similar to the ash which was blown into every crevice of the houses at Naples in the eruption of 1872, upon which torrents of rain poured, forming it into a thick soft paste, or perhaps a stream of mud rolled upon the city from the mountain itself. This mud, called *lava bavosa*, is one of the most dangerous incidents of volcanic eruptions, and there can be no doubt that in one way or the other Herculaneum was filled with it in the form of a soft paste, which has since hardened to the consistency of stone, and safely preserved the art treasures that were imbedded in it.

There is no evidence that any lava at all flowed from the mountain in the eruption of A.D. 79, and the records

of Vesuvius show that the first fluid lava which flowed down its sides into the sea in historic times was in A.D. 1036. Till then, the eruptions had produced ashes, pumice-stone, and various kinds of scoriæ, but no fluid lava; but since that time red-hot lava, like a stream of molten iron, has flowed over the site of Herculaneum no less than eleven times.

The pressure of this enormous mass still further solidified the cement beneath it, and not only added to the difficulties of excavation, but caused the ignorant to jump to the conclusion that what is in reality *tufa* of surprising hardness was once molten lava, which to have come there at all must have flowed at such a temperature as to have utterly destroyed everything that came in its way.

Herculaneum remained buried and forgotten for many centuries, and then a fortunate chance led to its discovery. The Prince of Elbœuf, in building a country-house near the Alcanterine monastery in Portici in 1720, noticed some pieces of rare marble which the peasants of Resina had taken out of a well. He immediately caused excavations to be made, and found many statues and columns of temples. In the course of five years he recovered relics of all sorts, which he sent to Prince Eugenio of Savoy and to Louis XV., king of France.

In 1738, Charles III. of Naples forbade excavations by private persons, and began systematic investigations, sending all articles which were discovered to the Museum at Portici. These articles were subsequently transferred to Naples, and became the foundation of the Bourbon Museum. It is to this king that is due the discovery of the theatre, the basilica, several temples, the papyri, and many of the most precious treasures of art in bronze and marble that now enrich the Naples Museum; but unfortunately, owing to the difficulty of disposing of the rubbish taken out by the excavators, most of the buildings were filled up again after their art treasures had been removed from them.

The excavations were interrupted for many years, but they were resumed in 1828 by order of Francesco I., and they have since been continued as means and opportunity have permitted.

THE END.

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